

## 'Round Robbins



*Uncle Sam Stands Up*, patriotic cantata, is the product of a remarkable collaboration between two distinguished Americans. The text is by Ben Hecht, noted writer, and the music, by the celebrated American composer, Ferde Grofe.

\* \* \* \*

*Uncle Sam Stands Up* was first published as a poem. It was immediately hailed as a great contribution to war literature. People were tremendously stirred by the colorful allegory of Uncle Sam's current war adventures.

\* \* \* \*

In his text, Ben Hecht pictures Uncle Sam as a lovable galoot who sits around gabbing while half the world is being enslaved. In reality of course, Uncle Sam is a fighting man. But it takes him time to get going. When he does, he becomes the happy champion of freedom for all the world.

\* \* \* \*

In his musical setting, Ferde Grofe beautifully captures the unique qualities of the poem. Grofe's music has the patriotic fervor of Ben Hecht's writing, but it also has the good humor and delightful folk quality of the narrative.

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*Uncle Sam Stands Up* is published for baritone solo and mixed chorus, with piano accompaniment. Like most of Mr. Grofe's compositions, it employs highly original rhythmic devices and develops a striking pattern of tone colors.

\* \* \* \*

Choral groups will welcome *Uncle Sam Stands Up* (Price 75c) as a timely addition to their repertoire. They will find that the cantata makes no unusual demands upon them, but its total effect is breathtaking.

J. J. R.

**ROBBINS MUSIC CORPORATION**  
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MUSIC PUBLISHERS JOURNAL

## IN THIS ISSUE

**T**HE BAND has growing pains. During the past two decades literally tens of thousands of new bands have been organized in our nation, largely in our schools—grammar schools, high schools, colleges, and universities. Staggering numbers of children and young people have learned to play band instruments, many of them with a proficiency that is unbelievable to the musician who has not gone to the trouble to acquaint himself with this important movement in our music life.

Yet, despite the growing importance of the band in school and community life; despite its often demonstrated capacities and competence for music performance of highest artistic quality, it remains outside the elite music circle and is looked upon with condescension by the symphony orchestra, the string quartet, the opera company, and others who are well established in the music social register. Yes, the band is all right for the street parade, the football field, the political gathering, the picnic grove, and other spots where it can be its own enthusiastic, invigorating, and sometimes boisterous self. But when it comes to the concert hall! Well, that's something else.

What's the trouble? Is the band truly a second-rate organization in the sense that it does not possess the resources and characteristics necessary for performance that will satisfy the discerning ear? Or are the problems of the kind which can be remedied through considered action and serious endeavor?



We present in this issue a number of articles having to do with the band and its music. The authors are band enthusiasts, but none of them is content to paint only a bright picture of the band and its future. They know where the dark spots are and they come right out and talk about them. It seems that there are three principal obstacles which con-

front the band in its advancement toward recognition as a top-ranking organization in the music world.

The first and most important problem lies in the fellow who trains and conducts the band. Is he a thorough musician, competent in his techniques of training and conducting and sensitive in his conception of good performance? Or is he "just a bandsman" who takes the slovenly short-cut to loud and raucous performance and whose conducting is characterized by a "Let 'er go, boys" and "Blow it out!" attitude? Our authors have much to say concerning the great dependence of the band's reputation upon the standards and skill of the man who does the training.



Next there is the question of what kind of music the band plays. A large portion of the music written directly for the band has not been, to speak kindly, of high quality. Too much of it has been fit for performance only under conditions which did not demand much concentration upon the music itself. The band needs a greatly enlarged literature of good music. It is pointed out by the authors in this issue that transcription of music into band arrangements is as valid and legitimate as is transcription for orchestra, provided, of course, that good judgment and good taste are used. Most important, however, is the challenge of the field of band music to the contemporary composer. Thousands of bands are in existence. They buy lots of music. Most of their directors are interested in new compositions. If the composer wants to have his works performed in all parts of the country, here is his opportunity.



The third problem, raised by Frank Simon in his article, is that of obtaining for bands as favorable programming and showmanship (especially in radio) as is provided to

other organizations. The literally hundreds of thousands of young people who have played in bands in recent years should comprise a huge potential audience for concert bands on radio programs. As Dr. Simon states, it is strange that there are no professional bands on the networks. Some good band performances on the air would do much to establish the concert band in its rightful place.

In our next issue we shall deal largely with the shortage of young string players and the problems that exist today in string training.

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# MUSIC PUBLISHERS JOURNAL

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## The Concert Band in the American Music Scene

By EDWIN FRANKO GOLDMAN

---

The conductor of the famed Goldman Band states his hopes for the future of the concert band in America and also points out some of the obstacles to be overcome.

---



THE band is indeed a worthwhile medium for the expression of music, despite the fact that there are many so-called "high-brows" who will not admit it. The band medium is not very generally understood or appreciated. There are still those who look upon it as something which performs only at picnics, parades, and Fourth of July celebrations. These people are not familiar with the concert band and its vast possibilities.

The band has suffered in many cases because its conductors were not good or serious musicians. Then too bands perform largely in the open—for parades, athletic games, patriotic gatherings, and other occasions on which music is not always of prime importance—where they are not listened to with any degree of attention and where it is sometimes impossible to render finished performances. I do not mean to imply that parade music is not important, for it is really essential, but I will say that it is generally very poorly done, and all music should be carefully, tastefully, and properly performed, no matter what its function may be. The prejudice against bands in the minds of many people comes from the fact that they judge all bands by the bad ones they have heard.

Bands, with their bright uniforms and shiny instruments, are more spectacular than orchestras and make a greater appeal to the populace in general. In fact they have something of an advantage over the orchestra from the very start, but too many bandmasters do not grasp this opportunity.

A great many bands devote more time to "stunts" than to the improvement of their playing. After all music is an art not a mere sport. The perfection of the playing should be the prime consideration no matter *where* or *what* the band performs; nothing should be attempted that has not been carefully prepared and rehearsed.

### Familiar Numbers Slighted

The kind of music that bands should play best is generally played worst. I refer to marches. I realize from personal observation that much rehearsal time is generally given to heavy program music (a great deal of which is often absolutely beyond the capabilities of the players). Marches are treated as if they have no musical value. They have *real worth* and they should be very carefully rehearsed. Few bands indeed play a march with good rhy-

thm or with any regard for the dynamic markings. Furthermore, few bands give a really fine performance of such truly important numbers as "The Star-Spangled Banner," "America," and other familiar music which must be played frequently. In my own band as much attention is given to the rendition of such numbers as to the most profound composition. In general, bands do not take their music seriously enough. This of course is the fault of the conductor.

One of the great drawbacks of the band is that most of its leaders are not musicians of experience. No band is better than its leader. It must be admitted that orchestral conductors are superior to band conductors. True we have some very excellent musicians among our bandmasters, but they are in the minority. When we develop better bandmasters we will have better bands.

I must say that I am unalterably opposed to the growing trend of having from a dozen to twenty so-called majorettes strut in front of our school bands, twirling batons, doing somersaults and tumbling tricks of all kinds in street parades. These girls, in my opinion, lend

(Continued on page 56)

# The Army Air Force Band— A New Blending of American Musicians

By CAPT. GEORGE SALLADE HOWARD

*Commanding Officer and Conductor*

---

**This brilliant new organization is literally a musical melting pot of top-flight musicians of all types and kinds. It is typical of the kind of integration which will eventually build a great American music culture.**

---

THE adage "Tis an ill wind that blows nobody good" is applicable even to the field of music. Having observed the growth of the official Army Air Force Band, I feel that there is little doubt that a similar reaction among musicians is taking place in many other service bands. Here, where an attempt has been made to select one hundred artists and build them into the finest musical organization in military history, we find men from leading symphony orchestras rubbing elbows with musicians from name dance bands, and throughout we find a sprinkling of music educators who are so fortunate as to have maintained or regained high professional standards of playing technique. All these men who have been so busy in civilian life in their own particular niche of the music profession now find that the other fellow also "has something on the ball."

In selecting men for this organization it would have been much easier to select one hundred symphonic wind instrumentalists or one hundred top dance musicians or one hundred music educators, but such a selection would immediately have marked the unit as being either "long hair," "jive," or "educational." We wanted a unit that was as streamlined as the Air Forces themselves; we visualized an organization of the future, one that any band, military or civilian, could well afford to imitate. We desired a band that could give a performance of "Scheherazade" or "The Flying Dutchman" comparable to that by any symphony orchestra, and in the next breath



could rival Benny Goodman. In this we have succeeded, but it has required many hours of the most exacting practice, both individually and in sections. Many of our leading dance band musicians have developed techniques that will fit into symphonic work. In some cases adjustments could not be made and replacements were brought in. In practically every instance, however, the will to fit into the picture was incentive enough to have a man "produce" in a field other than his own. In this way they were always assisted by men from "the other side

Photograph of Army Air Force Band on cover and photographs on these pages were supplied by the Army Air Force.

of the fence." When men live, eat, and sleep together they get to know each other as individuals, and musical barriers which were insurmountable in civilian life became nonexistent in the service. A new respect develops for the other fellow and his ability. At first it seemed very strange to have S/Sgt. Arthur Berv, top horn player in the symphonic field, checking with S/Sgt. Harry Rantsch, formerly arranger and trumpet player with Glenn Miller, as to how he could make his horn section fit into the "Boogie-Woogie Washerwoman" that Harry had arranged for the hundred-piece band.

(The horn section, incidentally, is composed of nine horns from NBC, Philadelphia, Boston, Milwaukee, National, Rochester, Chicago, and Minneapolis Symphony orchestras.) Sgt. Rantsch explained his desires and Sgt. Berv found ways to have his section comply—result: the birth of new horn techniques. On the other hand, we find Pfc. Frederick Moe, formerly trumpet player with Benny Goodman, consulting with T/Sgt. Robert Weatherly, solo chair, formerly from Radio City Symphony, for assistance on some particularly touchy passage in a Shostakovich composition about to be programmed. From the music education field, Cpl. Miller L. Chrisman of Mason City, Iowa, and Cpl. Richard Smith of Altoona, Pa., find that they too are developing a new understanding by gaining a first-hand knowledge of the professional field.

The work of the Air Force Band is purely professional and there is practically no service it cannot ren-



**Left:** Pfc. Victor Babin of Vronsky-Babin piano team. **Right:** S/Sgt. Arthur Berv, noted hornist. **Center:** S/Sgt. Norman Irvine (National Symphony) and Cpl. Will Beittel (Hit Parade) look for fly specks—not on music paper.

der. As a military band it appears at Bolling Field military formations, plays for such occasions as Memorial Day services at the Tomb of the Unknown Soldier and greeting of ambassadors and visiting dignitaries from other countries. As a concert organization, it has played weekly concerts at the Capitol, a series of Sunday night concerts at the Watergate, and has just completed engagements in Constitution Hall. The weekly broadcasts on the Red Network, NBC, are considered a feature program. As a dance unit, this band can be broken down into six dance bands. The two largest, 18 pieces each, are led by T/Sgt. Don Hammond, former arranger and tenor saxophone with Jimmie Dorsey, and S/Sgt. Harry Rantsch, previously mentioned. There is also a string trio, the Kernals of Korn (a Spike

Jones unit), the Jive Bombers (a nine-piece dance band), a dance quartet, a 30-piece symphony, led by Cpl. Irven Whitenack, former string bass player and associate conductor of the Pittsburgh Symphony, and a chorus. It is rare indeed that an evening goes by without more than two units playing some engagement. Engagements include war bond dances and rallies, USO shows, hospital concerts, Red Cross benefits, post dances, and other engagements connected with military life. In addition to their musical duties, all these men are soldiers in every sense of the word. Their marksmanship record is among the highest of the units on the field. Their military and physical training schedule is rigid and must at all times satisfy the Ground Training Inspector. Their daily barracks duties are

strictly according to military requirements. Full symphonic band rehearsals take place daily from nine until eleven, with individual sections conducted by section leaders twice a week in the afternoon. All dance units, orchestras, etc., have their scheduled rehearsal times, and it is an unusual occasion indeed that takes priority over a rehearsal period.

It is my firm belief that the men in this organization will find upon their return to civilian life that they have lost none of their playing ability, but instead have gained understanding of the whole musical picture and have developed techniques in other than their own immediate field, be it symphony, jive, or education, and in an entirety which will put them in a better position to assume leadership in the musical world.



**Left:** Pfc. Babin hangs his own wash on the line. **Center:** Sgt. Glenn Darwin, concert and radio baritone, on the rifle range. **Right:** Sgt. Berv, Sgt. Bruce Snyder, and T/Sgt. Gordon Pulis change instruments.

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# Instrumental Music and the Competition-Festival

By L. BRUCE JONES

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The president of the National School Band Association, who is also director of music in the Little Rock schools, discusses the future of the competition-festival.

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THE future of instrumental music in America is in the hands of the teachers of band and orchestra instruments in the schools and private studios. Public interest has been demonstrated repeatedly; parents willingly pay for private instruction and buy instruments; often they pay tuition for instruction in the public schools. Boys and girls are eager to learn, and are especially anxious to participate in the group activities—bands, orchestras, and small ensembles—as is indicated by the thousands entering school music competition-festivals.

The writer has participated for years in contests and festivals and is very much aware of the impetus they have given to instrumental music. Not only have they been an effective means of arousing interest among pupils—thereby increasing the number enrolled—but, more important, they have raised the standard of music performance throughout the nation. Until the present war caused the cessation of competition, the number participating and the quality of performance had been going steadily upward. The exceptions to this record of progress occurred in those areas where competition was an "old story," or where, as some have said, it had served its purpose. Widening the appeal of instrumental music, and continually improving the excellence of its performance is certainly the twofold purpose of competitive programs, and that purpose has been served to a gratifying degree. However I should like to project this thesis: Competition has served its purpose to the point of

discard only when the saturation point has been reached in both pupil-time and teacher-ability.

Competition provides an incentive which is of invaluable aid to the teacher in getting a better quality of work done. Under its stimulus the pupil will work longer hours to perfect his individual part and to help produce a finer ensemble. Parents, schools, and communities will combine to procure better instruments and more complete instrumentation and to provide uniforms and transportation. The amount of pupil, school, and community support is limited almost entirely by the ability and vision of the teacher. He must know how to build an organization worthy of pride and support, and he must steadily improve the quality of work so that what seems satisfactory this year will next year serve as the starting point toward a new level of achievement. The pupil can be no better than the ideal which his teacher establishes for him.

## Keeping High Goals

When the pupil, school, and community have produced up to the administrative vision and instructional ability of the teacher, progress is limited to maintaining such a standard as has been achieved. If this standard is commendable, then pupil and community are indeed fortunate, for succeeding generations of school children will have a high goal to strive toward, and results will remain educationally sound. Arrival upon such a plateau, however, does not mean that either teacher or

pupil can relax his efforts. If they need the competition-festival to bring them to this level of proficiency, won't they need it to help them remain there? If competitive performance was good for past generations of pupils, isn't it equally vital and necessary for future generations? When we say that we no longer need the stimulus of the competition, are we not thinking of ourselves as instrumental music directors to whom the routine of training groups for competition has grown monotonous instead of thinking of the pupils for whom the instrumental music program is planned? The pupil personnel changes every three or four years, and each new generation of pupils needs the incentive of competition quite as much as those who have already graduated needed it in past years.

Before we dismiss competition as unnecessary to the teacher, let us look at the subject from the viewpoint of its influence on the teacher. How is a teacher to realize his shortcomings if he chooses the anonymity of the classroom and shrinks from comparing his work with that of his colleagues? What will spur him on to improve himself and his department? Adequate schooling for the teacher is of first importance, but a few years in school will not serve as sufficient inspiration for a lifetime of teaching. Refresher courses, summer camps, and clinics are valuable, but as an urge toward honest hard work there is no greater compulsion than seeing the results of your teaching in fair comparison with the work

(Continued on page 48)



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# Some Practical Aspects of Scoring for Modern American Concert Bands

By NEWELL H. LONG

---

The author, a member of the faculty of the music department of the University of Indiana, presents some concrete and practical suggestions for band scoring.

---

THE serious composer who would have a market for his creations should consider moulding them for American concert bands. It is true that few top-notch professional bands are in existence today—bands of the caliber of Sousa's or Goldman's—but there are thousands of school and community bands ready to perform new works. Many of these bands possess only fairly good technique, but an increasing number are directed by real musicians, who not only are raising the level of performance, but are receptive to new music conceived for bands.

Scoring music for bands involves a number of problems not encountered in orchestration. It is to these problems that this discussion will be confined.<sup>1</sup>

Arranging for the concert bands of today is complicated on the one hand by the variation in instrumentation and on the other hand by the efforts of the American Bandmasters' Association and the National School Band Association to standardize instrumentation. Prior to World War I the most typical band was the semi-professional town band. Publishers had to insist that their band



music must be playable by small combinations, since most of these town bands were of modest size. If a band piece could have melodic and harmonic completeness when performed by the following minimum instrumentation, then there was a market for it:

#### SKELETON OR MINIMUM BAND

1st B♭ clarinet	2nd horn
2nd B♭ clarinet	1st trombone
3rd B♭ clarinet	2nd trombone
1st cornet (called solo)	Baritone
2nd cornet	Basses
(called 1st)	Bass drum
3rd cornet	Snare drum
1st horn	and traps

Parts were usually provided for piccolo, E♭ clarinet, 3rd and 4th horns, 3rd trombone, oboe, bassoon, and possibly saxophones, alto and bass clarinets, flutes, and trumpets,

but anything essential for these instruments was either doubled or cued in the parts of the "skeleton" band.

With the rise of school bands and the resulting increase in the number of players available, came the trend toward the symphonic band and its so-called standardized instrumentation. Our arrangers, faced with the task of trying to provide band music which could be played by the typical American band, have for two decades been confronted with a confusing picture. While the trend was plainly toward the symphonic band, the bands were in all stages of transition. The picture is now further complicated by the present and probably temporary return to the small or "skeleton" band on the part of the Armed Forces. The usual GI band of twenty-eight pieces cannot boast an instrumentation we would call symphonic.

Generous cross cues are utilized by most arrangers and publishers as the safest method of insuring adequate performance. By using the cues, the "skeleton" band with twenty players or fewer can still attempt the new numbers. Bands with fuller instrumentation may omit cues and thus obtain more color variation. While the cues permit a flexibility of instrumentation that works fairly well as far as melodic and harmonic completeness is concerned, the real inadequacy of the system is the lack of balance that results. As the instrumentation is expanded from the town band into the symphonic band, the ratio of cornets

(Continued on page 38)

<sup>1</sup>Keeping the score within the technical and musical attainments of enough of these bands so that publishers can afford to bring it out is a separate problem best understood by close association with a number of these school or semi-professional organizations. An excellent guide to such limitations in school bands is a Report of School Music Committee, submitted by Richard Franko Goldman, chairman, and published by American Composers Alliance, Inc., 250 West 57th Street, New York.

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1st Violin obligato  
2nd Violin obligato  
2nd Violin accept.  
Viola  
Cello  
String Bass

Solo Trumpet (cornet)  
2nd Trumpet (cornet)  
Horns in F  
Horns in Eb  
Trombone bass cfe  
Baritone bass cfe  
Baritone treble cfe  
BBb Bass cfe

Eb Bass (tuba) bass cfe  
Drums  
Eb Clarinet  
Db piccolo  
Flute  
Oboe  
C Sax  
Solo Clarinet

2nd Clarinet  
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# Bands—Yes! But Where Is the Professional Band?

By FRANK SIMON

---

Mr. Simon, widely known as the conductor of his own professional band, raises a very important question in the general field of band development.

---

**W**HY are there no bands on the networks? This is without doubt the most frequent question I am called upon to answer during my "guest-conductor" trips in various parts of the nation.

The simplest answer, of course, would be to state that when my professional band was taken off the air in anticipation of the effects that war conditions would have on the steel industry, the last commercially sponsored band program left the networks. Since then there has been no sponsor of a nation-wide commercial program interested in featuring a band.

While this is all quite true, such an answer would be evading the real issue. After all, *why* are there no bands on the networks? Plenty of other features fill out the desirable network hours, but band music is one form of entertainment popular with Americans which is heard only sporadically on occasional sustaining programs.

Let us say you are a lover of good music and want to hear one of our great symphonies. Splendid! Just consult your radio log to find the Boston, New York Philharmonic, Philadelphia, NBC, and other celebrated symphony orchestras playing the world's finest symphony music at some hour suitable to you. We glory in this trend, and we hope many more of our great orchestras will be added to this list. But if you also love the stirring music of a fine band, you can turn your dial during your leisure hours until you are dizzy and fail to find a vestige of

this popular type of musical entertainment.

Is it because we do not have good bands? Of course not! While this country, for its size, has but a few professional bands of the highest calibre, these few are indeed excellent. There are also plenty of fine wind and percussion instrumentalists of symphonic calibre in most large cities that could be formed into top-notch bands, and there are many capable leaders to inspire first class performances.

From information that I have gathered, I suspect that many radio broadcasters and some of the advertising agencies are under the illusion that lovers of band music are not numerous enough, and, in their opinion, band enthusiasts represent too exclusive an audience to meet the demands of the commercial client interested in reaching millions. Sometimes I think this might in a great part be the answer.

## Are We to Blame?

To many of us who have spent a lifetime in the band business and possess some knowledge of our potential audiences, this attitude seems either apathetic or a misconception. But, to be fair, perhaps we bandmasters are to blame for having failed to arouse the interest of these gentlemen of the radio world in the tremendous audience that bands *properly presented* could attract.

Suppose we consider a few interesting facts. For at least twenty years the high school band movement has

been a tremendous musical force in the nation. Recently, a noted music educator with whom I was talking estimated that at least fifteen million Americans have graduated from the high school band in the past score of years, and in every walk of life these people would very likely be enthusiastic boosters for band programs on the air. How many times have we of the band world listened to new acquaintances tell stories of their few years in high school and college bands. Have these people forgotten all about the thrill of playing a Sousa march? Have they forgotten the roar of the crowd as they marched down the football field between halves? I think not! There's a spark there waiting to be ignited; not just one spark but fifteen million! Add to these the myriads now playing in high school, college, municipal, fraternal, and other bands along with their families and friends, and then add the millions of people who have never been associated with bands but love band music for the sheer delight it gives them and I think this all totals to one of the largest potential audiences that any musical radio show could ever have.

But even such a potentially intimate audience doesn't just happen. It must be intrigued, and I am sure there are ways of doing just that. The reader may think that in making this statement I am leaving myself open to criticism, for my own band was on the networks for years. Did I do anything to intrigue and build up large radio audiences?

(Continued on page 59)



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134	Music When Soft Voices Die.....	Shelley/Taylor
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# The Contemporary Composer and His Attitude Toward Band Music

By HENRY COWELL

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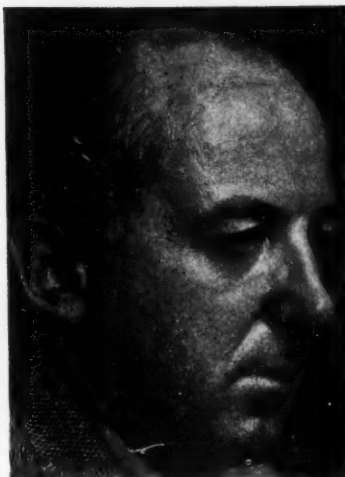
Everywhere we hear the cry, "We need more new, good music written directly for the band." Mr. Cowell offers here some excellent suggestions to contemporary composers who are looking for larger audiences and more recognition.

---

WHY should a symphonic composer bother to write music for band? Writing for symphony orchestras is good for the reputation. It adds polish to your halo if a famous conductor plays the result. Also, the music—if you did it well—sounds very nice indeed.

But there are limitations. The major orchestras contract by the season for their men, so the composers who write for them cannot choose their own instrumentation. They must stick to the conventional format, which means plenty of strings but limited numbers of wind instruments. Strings are needed for some things, but the all-wind band is far better for others. The likelihood of a performance by a major symphony orchestra of a work requiring a large group of woodwinds and brass with few or no strings is slim indeed, even when only one or two extra men are required. No business manager really enjoys seeing the string players idle through an entire piece. (It is true that he is sometimes, but rarely, obliged to see all the winds and percussion silent during a string orchestra piece. In this case, however, the conductor's desire to play a work for strings alone is supported by general knowledge of the history of the symphony orchestra and its traditions; moreover the majority of the men are at work.)

Suppose that a composer has a musical idea which calls for 16 clarinets and 10 trumpets instead of 16 violins and 10 violoncellos. He may write in the larger symphonic forms



as much as he pleases, but no symphony orchestra will play his work. A symphonic band, however, will bless him for thinking directly in terms of band instrumentation and will, other things being equal, be delighted to perform his pieces. Moreover, there is a far greater potential audience for band music for there are today more bands than orchestras in the United States.

## Not Only Loud

Many musicians do not realize that their mental picture of a band as a group of loudsters where it's every man for himself is thoroughly outdated. With the development of stringed instruments and the virtuosity on them which followed,

ensembles containing strings far outstripped those composed of wind instruments alone, because a wide range of dynamics and a great increase in tempo was thereby made possible. Wind ensembles could only play loudly and comparatively slowly, so they remained in use outdoors where string groups were of no use. String groups developed alone for a time; then with the cautious addition of a very few winds the foundation was laid for our modern symphony orchestra. At each stage of the orchestra's development composers eagerly seized upon the new possibilities open to them and there resulted a fine repertory of music written directly for the orchestra. The band, meanwhile, remained an emphatic-sounding and cumbersome organization.

This situation is now rapidly changing. Thanks to the modern improvements in woodwind and brass instruments, most of them are now capable of a far higher standard of performance than is usually demanded of them by composers for symphony orchestra, and it is obviously only in their own wind ensemble—the modern symphonic band—that they are offered the chance to realize their possibilities.

My own conversion dates from a performance by Gino Francescatti, accompanied in a Bruch violin concerto by the symphonic band at the United States Military Academy at West Point. Under Captain Francis Resta, the band performed with

(Continued on page 46)

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# A Tribute to Jean Zay

By JOHN GREGG PAINE

---

Mr. Paine, general manager of the American Society of Composers, Authors and Publishers, pays tribute to the late French National Minister of Education.

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**D**URING the tragic years in which the hordes of Nazi Germany overran the French nation, no action of the German conquerors was more significant, in my opinion, than the murder of Dr. Jean Zay on September 15, 1944. Dr. Zay, who had become National Education Minister when he was thirty years old, was the first politician of the Third Republic to be tried and condemned under the regime of Henri Petain. Few men whom I have met were more keenly aware than Jean Zay of the power which is inherent in a nation's culture. He held the opinion that "a national culture is a national asset"; that the national culture of France was its leading ambassador to the rest of the world.

Jean Zay recognized the fact, however, that a national culture is measured largely in terms of the creative artist rather than the interpretive artist. He saw culture as a living, vital thing; an active rather than a passive force. But just what do we mean by the word "culture"? The dictionary defines it as "the enlightenment of taste acquired by intellectual and aesthetic training." In line with this definition, then, it is obvious that a nation's culture is its expression in all creative fields in which intellectual and aesthetic training play a significant part—its literature, its painting and sculpture, its drama, and most certainly its music and folklore. Obviously, it is true that the economic system of a nation and its social customs also influence a nation's taste. But these are likely to be causes, rather than expressions of a nation's culture. The creative forms have greater

value in international relations, inasmuch as the emotional appeal is as great as their intellectual appeal.

We in the United States have been too long unappreciative of this fact. We have suffered from a national inferiority complex regarding our own peculiar gifts in all the creative arts. In France, however, they had long been acutely conscious of their own culture, and it had been encouraged and fostered by men such as Jean Zay.

When, in 1940, Nazi Germany occupied the French nation and sponsored the formation of the Vichy Government, one of its first acts was to attempt to crush the French national culture and to substitute a so-called "Aryan" culture. From the German point of view this was a logical move, inasmuch as the French culture, following in the great tradition of Voltaire, was one of free men without restriction or restraint. Obviously, the Nazi culture, with its stress on regimentation of thought, could not hope to survive alongside a culture of free men. Therefore, it sought to stamp out that freedom through force of arms.

Jean Zay, fiercely believing in the free culture on which he had been nurtured, naturally opposed the Nazi ideology. He resigned from his government position in 1939 to join the army as a second lieutenant. In June, 1940, after the German breakthrough, he left France with other government officials in the hope of setting up a new government in North Africa which would continue to fight the Germans. The Vichy courts found him "guilty of desertion" for this action, and he was

subsequently tried by a Vichy court and condemned to prison for life. His death at the hands of the Vichy militia indicates that the Nazis, even when they had triumphed by force of arms, could never hope to conquer spiritually or intellectually.

The joy that all the world felt when the news "Paris is free" flashed over the radio was a living, vibrant manifestation of the rightness of Jean Zay's thoughts and beliefs. The culture of free men was saved to the world.

Jean Zay laid down his life that French culture might live again. He has not died in vain. May our leaders of thought here in America cherish our culture with a zeal equal to that of Jean Zay. Then and then only will America grow into the hearts of men everywhere. In prosperity or adversity, we will have captured the love of mankind—not the envy or the pity, or the hate, or the lust.

Jean Zay



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# Music in the Army and Its Effect Upon Musical America

By LT. COLONEL HOWARD C. BRONSON

---

Colonel Bronson, Chief of the Music Section of the Special Services Division of the Army Service Forces, presents an encouraging overview of the place of music in Army life and its possible permanent influence on GIs.

---

IF THAT is 'long-haired' music, I guess I've missed something by always thinking I wouldn't like it." This remark was overheard last summer at the Quartermaster Replacement Training Center, Camp Lee, Va., during a concert which was being given by the Camp Lee Symphony Orchestra.

Similar thoughts are being expressed by GIs the world over. Men and boys who used to twirl the dial impatiently if by accident serious music should emanate from their radio sets are now forming groups to listen to the Metropolitan Opera Hour, the NBC Symphony, and the New York Philharmonic Orchestra on Sunday afternoon. To be sure, there is plenty of swing and jive to be heard in any Army Service Club, but in most places if the visitor will make inquiry, he will learn that there is a music room—a quiet place where the boy who is interested may sit quietly and listen to the best recorded serious music reproduced on a good electrically operated phonograph. Sometimes a musically qualified GI will be on hand to lecture and lead the discussion during, or following, the recorded concerts.

On occasion, the music loving GI may interest his bunk mates in attending these recorded concerts. Usually, it is something different to try and in many instances a convert to serious music is made.

Our wartime Army has drawn men from all levels of American society. The proportion of musical talent is far greater than that in any previous Army. The results of the school music movement in America



are readily apparent in the Armed Forces. We find an amazingly high percentage of musical skill in every branch of the service.

More than 500 carefully selected military musicians were trained to be band leaders at the Army Music School, Fort Myer, Va., while at the Band Training Unit, Camp Lee, Virginia, newly inducted qualified musicians are given a thorough training in the duties of military bandmen. Here the musical GI learns the art of soldiering, as well as that of the bandsman, under both garrison and field conditions. The quality of training given at the Band Training Unit is considered one of the most efficient training systems in the Army.

Army symphony orchestras of major stature have been developed at Fort Devens, Mass.; Fort Monmouth, N. J.; Camp Sibert, Ala.; Camp Lee, Va.; Orlando Army Air Base, Orlando, Fla.; March Field, Calif.;

Camp Shanks, N. Y.; and Fort Hamilton, N. Y. Under the leadership of soldier-conductors, such as Warrant Officer Thor Johnson (Fort Monmouth), Corporal George Hoyen (Camp Lee), Private First Class Nicholas Harsanyi (Camp Shanks), Warrant Officer Edward Sadowski (Fort Slocum), Staff Sergeant Victor Manusevitch (Orlando), Chief Warrant Officer William Raymond (March Field), Private James Aliferis (Camp Sibert), and Captain Carter (Fort Devens), ensemble perfection has been attained which has completely satisfied the exacting accompaniment demands of Mischa Elman, Ania Dorfmann, Osi Renardy, Alec Templeton, Dorothy Kirsten, Nan Merriman, Oscar Levant, and other famous artists and guest conductors.

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*(Continued on page 30)*



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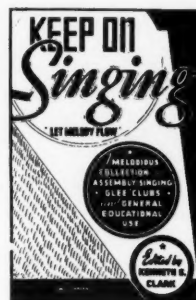
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# An Adjudicator Comments on Prevalent Band Faults

By CHARLES O'NEILL

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Dr. O'Neill, member of the faculty of the Crane Department of Music of Potsdam State Teachers College, writes of correct principles in band development.

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*Editor's Note:* Dr. O'Neill has had unusually broad experience in the adjudication of musical organizations in both the United States and Canada. This article was written by him in response to our request that he comment upon strengths and weaknesses of organizations and their directors as he has observed them.

**F**OREMOST among the favorable impressions I have gained of music directors is sincerity of purpose. This impression has come as the result of visiting many of them in their regular daily rounds of work and adjudicating competitions in all parts of the country. These directors are earnest and they are eager to develop worth-while music groups. They have splendid attitudes toward the betterment of their organizations. They work hard early and late to accomplish the desired results. Many achieve a large measure of success; a few are outstanding. But it is my opinion that all could secure greater success by concentrating upon correct principles.

It may well be asked, What are correct principles? As a partial answer to that question it can be said certainly and truthfully that *tone quality* is one of the first if not the first requisite in music. Good tone is the foundation of quality in music performance, the foundation upon which all other factors should be built. I have stated to a large number of directors on many occasions that tone quality is *the first necessity in good music*, in both vocal and instrumental forms and in solo or group performances. Band directors are in general agreement concerning the value of fine tone

quality, but few stress it as of prime importance. To many of them it seems sufficient just to talk about it, and then go all out on the acquisition of technic. The development of good tone quality requires as much concentration as does the development of technic, and tone is much more illusive. Attention is too frequently focused on the increase of technical skill while tone quality is apparently left to look after itself. But tone quality cannot take care of itself any more than any other phase of music development can. All phases must be carefully nurtured if a well-balanced musical entity is to be achieved.

Band directors must be as painstaking in the development of good tone quality on the part of their players, individually and collectively, as good voice teachers and choir directors must be. Excellence in all other factors—technic, phrasing, accuracy, precision, etc.—is at best unsatisfactory when superimposed upon inferior tone quality.

## Tone, Then Accuracy

The quality next in importance in music generally and in band performance in particular is *accuracy*—accuracy of detail, accuracy of general presentation. In listening to many school bands I have often wondered whether the directors were aware of the musical effect of much that they present.

It should be unnecessary to demand accuracy in musical performance, but a considerable amount of

inaccuracy is the general rule rather than the exception. It could reasonably be expected that faults would be on the artistic side of performance rather than on the mechanical side, but such is not the case. Elementary flaws are prevalent to a great degree. Note values, which one would expect to be more generally accurate, constitute one of the greatest faults in school band performance—and the fault is not confined exclusively to school music groups. Inaccurate lengths of notes and rhythmic patterns are very general in bands. As a matter of fact, the foundation of wind instrument and band playing (I am now referring to school music groups) is very insecure. In many bands there seems to be no well-established standard for length of notes. Quarter notes are played as eighth notes; eighth notes as sixteenth notes; half notes are not full length. The result mars or destroys completely the continuity of the music. To be fair to the school groups, I must state that I have also heard supposedly first-rate professional orchestras commit the same kind of offenses; for example, half notes in the *Rosamunde Overture* played as quarter notes. Another common error is the general substitution of a rest for the dot in dotted notes. Rarely does one hear a dotted eighth note followed by a sixteenth note played correctly.

Technic seems to be the most important goal in instrumental music, both solo and ensemble, and for both director and pupil. It must be

(Continued on page 49)

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# The Composer's Lot in America

By VERNON DUKE

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Mr. Duke, in this the third and concluding article of a series, deals with the relation of the composer to audiences, performers, critics, and the world in general.

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MODERN music is not on the map, socially speaking, in America. People will flock to the first night of a new play written by an unknown author, produced by a new management, and as often as not employing no prominent star. They will readily buy a three-dollar edition of a first novel which has had favorable reviews, and upon occasion they will invest good money in a painting by a New Jersey surrealist. But the vast majority of them studiously avoid concerts featuring contemporary music. To cite two recent instances: last year's premiere of Bartok's violin concerto and this year's introduction of Schoenberg's "Ode to Napoleon" were both very poorly attended. The fault probably lies in the ineffectual role played by the living composer.

It is unfortunate, for example, that the composer-virtuoso is now practically extinct. We must remember that nearly every virtuoso of the late eighteenth and the whole of the nineteenth century was a composer first and an interpreter second. Most of the soloists and conductors engaged by the leading music societies of European capitals of that period were expected to furnish their own compositions. First performances in those days were made more exciting than they are now because the composer appeared in the double and sometimes triple role of conductor, instrumentalist, and author. It is sufficient to recall the names of Beethoven, Chopin, Mendelssohn, Liszt, Paganini, Spohr, Rubinstein, etc., and even the minor gods such as Moscheles, Field, Hummel, Stern-

dale Bennett, and innumerable others who were never wanting in engagements because of the twofold interest manifested in them. Edvard Fendler, eminent young European conductor and excavator of musical curiosa, remarked to the writer that concert programs in those days consisted chiefly of first performances or works of composers then living and in vogue. Following is a typical 1825 program, copied from the "Musikalische Zeitung" published in Vienna. The concert took place on February 24, 1825, and was billed as "Erstes Concert Spirituel."

Symphony in C minor	Beethoven
Chorus	Gebauer
Dies Irae	Cherubini
Overture "Ariodant"	Méhul
Chorus	Abbé Vogler
Finale of Oratorio "Das Leiden unseres Herrn Jesus Christus"	Jos. Weigl

With the exception of Franz Xaver Gebauer, Beethoven's crony who died in 1822, and Méhul, who died in 1817, the composers of the music of this program were alive at the time of the concert. To provide further evidence that contemporary music was "commercially" sound at that time I need only state that most *benefit concerts*—rarely given for a truly musical audience—used contemporary music exclusively. The fetid museum atmosphere and the dental-drill kind of repetition of proven applause-getters was then practically unknown. The tedium of the "master repertoire" was no problem in those times because those whom we now recognize as masters

were either alive or recently buried and many of them were enjoying a living reputation far greater than their posthumous one—a state of affairs that sounds attractive to many of us.

Starting with the end of the nineteenth century, the increasingly "non-appearing" composer began to be superseded by the "non-composing" interpreter. The reason for this gradual change is not altogether clear, but it must be noted for the record that such latter-day exponents of their own music as Rachmaninoff, Scriabine, Mahler, and to some extent Richard Strauss, were few indeed compared to the huge army of "attic" composers and the brilliant galaxy of such performing stars (whose composing talent was, or is, either insignificant or nonexistent) as Hofmann, Siloti, Bauer, Piatigorsky, Elman, Heifetz, Horowitz, and many, many others. It is odd that one is unable to name a single American composer who is also a much sought-after virtuoso or conductor. Of the big names in contemporary music only Prokofieff can be called a really brilliant performer as well as composer. Hindemith is a good but not outstanding viola player, and Stravinsky made several stabs at piano playing and conducting late in life, but neither can lay claim to being a typical concert artist. Even young Shostakovich, who began as a gifted pianist, soon gave up piano playing in favor of composition.

There is no better proof of the advantages enjoyed by a "composer-

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The composer, Alexander Hyde, formerly Master Sergeant in the AAF, Director of the famous Station Band at the Santa Ana Army Air Base, Santa Ana, California, has assigned and donated all his royalties from the sale of this folio to the Army Air Forces Aid Society.

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# The Literature of the Symphonic Band

By BERNARD FITZGERALD

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A member of the faculty of the music department of the University of Texas and conductor of its symphonic band, Mr. Fitzgerald surveys some problems of band literature.

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THE major portion of the important concert repertory of the symphonic band is derived from two sources: (1) transcriptions of orchestral, organ, and piano compositions; (2) original compositions written for the band by contemporary composers. While it must be admitted that much of the original music composed for the band does not compare too favorably in quality with the great music written for the symphony orchestra, this is not proof that the band does not merit the attention of the great composers but rather that it lacked the technical and mechanical advancement necessary to attract the interest of composers who contributed to the orchestral repertory during the eighteenth and nineteenth centuries. The principal activity of the band at that time was in connection with military and outdoor musical functions obviously not suited to the symphonic style of Mozart and Beethoven. Works written for the band by the great composers of this period consist of a few overtures and marches, probably intended for outdoor performance, and are necessarily limited in expressiveness as a result of the restrictions imposed by the inferior quality and mechanical imperfection of the available instruments.

The absence of a repertory comparable in both quality and quantity to that of the symphony orchestra has hampered the professional growth and development of the symphonic band for many years. The major part of the band's significant concert repertory consists of

transcriptions of orchestral literature. This fact has brought forth a great deal of criticism based on the premise that the composer did not intend to have the music performed by a band. This objection has a sound basis with respect to those works of the classic period which are ill suited to a large group of wind instruments, but a general prejudice has existed which is not justifiable. In fact, some composers of that period did write band music which has breadth and grandeur equal to that written for the orchestra.

## Factors in Transcription

Until composers have provided an adequate repertory of concert band music of high caliber, it will be necessary to continue using orchestral compositions of the masters which can be successfully adapted for the modern symphonic band. Two factors should be considered in selecting music for band transcription: (1) the inherent quality of the music; (2) the practicability and suitability of adaptation for band performance. Once music has been chosen for transcription on the basis of the above factors, it is imperative that the tonal resources of the band be used skillfully and effectively to produce a band score which will please the ear and in general be in accord with what the composer intended regarding the style and general effect of the composition.

Although Bach, Brahms, and Mozart did not compose music for the band, a diligent search will reveal

that nearly every great composer has written music which is suitable for concert band transcription.

Many of the older band editions were arrangements written for the use of small bands and scored for outdoor concerts. This made it necessary to score a more or less continuous "tutti" which left much to be desired as far as variety and tone color were concerned. Instrumentation for military bands had affected the type of published arrangement at this time inasmuch as these bands were the most professional and the principal purchasers of band music. Naturally, publishers were guided by the requirements of these bands, and the small band of 28 to 35 players left much to be desired regarding concert instrumentation. The primary purpose of the military band was to supply music for parades and other outdoor functions, and the instrumentation which it chose was the one calculated to provide the necessary volume of sound. It is unfortunate that many of these older arrangements are still the only editions available to the present symphonic band. Many of the so-called modern and revised editions are little more than the old edition with a few new parts added to complete the required instrumentation. Too little rescoring of these editions has been done to date.

The larger instrumentation of the present symphonic band and the increase in the proportion of the woodwind instruments have greatly increased the possibilities of the band, and contemporary arrangers are

*(Continued on page 52)*

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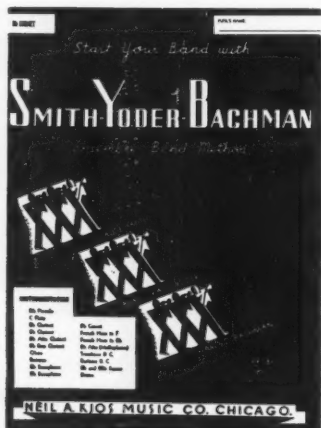
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# The Real Problem Is in the Church and Its Choir

By RUSSELL W. SWITZER

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Mr. Switzer is a high school music director in Lansing, Mich., and is also an experienced church choir director. His comments strike at the heart of a serious problem.

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MAURICE C. WHITNEY'S article, "School Training and Church Choirs," which appeared in the November-December, 1944, issue, of *Music Publishers Journal*, raised the highly important question of the relatively small transfer of school choir members to church choirs. I should like to supply a sequel to his article.

Mr. Whitney states that the church choir provides a made-to-order opportunity for the high school singer to continue his active participation in music and to develop further his skill in singing. While I firmly believe that every high school singer should participate in church choir work, I have yet to find very many church choirs whose members want the young singers in the choir, or whose directors have enough musicianship to hold their interest.

During my fifteen years of experience as a church organist and choir director, I have made several observations. First, very few churches give a great deal of consideration to the musical background of the choir director. In many churches an organist is hired—one who knows little or nothing of singing, choral techniques, or choral conducting. How can such a person, with a substantial lack of knowledge of choral art, hold the interest of singers trained under competent music educators who are specialists in the choral field? Under such circumstances just how may a young singer be expected to "develop" further his skill in singing?"

If churches paid no more salary to the minister than most of them pay to their choir directors, it would not be long before they would have to close their doors. Yet it is not uncommon for the church musician to receive about one-tenth as much salary as the pastor is paid, although he is expected to put in about one-half as much working time as the pastor does. How can churches expect to attract well-equipped musical directors with the low salaries that they offer? If they do not pay enough to secure competent directors, what attraction will their music activities have for well-trained school choir members?

## Contrast in Planning

School choir singers are accustomed to attending rehearsals where something is accomplished. Rehearsals start on time and no part of the rehearsal period is wasted in visiting and gossiping. The director has his work planned in advance. He knows what music is going to be rehearsed and the specific problems upon which the choir will work. Development of good singing and learning the literature at hand are blended into an interesting, well-balanced, and purposeful rehearsal. There are regulations concerning attendance and punctuality. There is an over-all plan for the year's work. The choir's competence *increases* from rehearsal to rehearsal. The members feel a sense of growth. Contrast such a situation with that which prevails in church choirs.

Then there is the ever-present question of how many of the older members of the choir really want these young members in their midst. I know of many instances in which young singers joined church choirs, only to be shunned by the patriarchal old-timers and made to feel so unwelcome that they dropped out within a few weeks. A choir sometimes has its "vested interests" in more than one sense!

I believe that most high school music directors urge their singers to join church choirs. It does not please them to think that the work which they have done with these young people and the attainments which they have reached vanish into thin air after graduation. Where is the high school choral director who would not derive great satisfaction from knowing that the church choirs in his community are well populated with fresh, vital young voices which he has trained in his school organizations?

In his article, Mr. Whitney took up a problem of far-reaching importance in which music educators and church musicians have a mutual interest. What two fields of cultural endeavor are more complementary in the building of community life of high order? Mr. Whitney rather politely hinted that the principal fault lies on the doorstep of the church rather than in the classroom. It is my purpose here to emphasize that very point and to give hearty

(Continued on page 59)

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## BRONSON

(Continued from page 21)

rection of Staff Sergeant Everett Roudebush, trained a Cavalry Chorus, the fame of which has been firmly established in Western United States. Two outstanding Negro choruses, one under the direction of Captain Joe Jordan, at Fort Huachuca, Ariz., and another at Fort Breckinridge, Ky., under the leadership of Mr. Wendell Talbert, USO Music Director, have made choral history. Recently, the Camp Breckinridge Chorus toured the Eastern states, meeting with enthusiastic approval on every occasion.

### Music Officers

Because of the apparent need for the expansion of musical activities in the Army by means of entertainment and recreation, a limited number of nationally known musicians were commissioned in the Army, assigned to the Music Section of the Special Services Division, and given special training to prepare them for a new and unique duty—that of Music Officer. These specialists were assigned to the Army in this country and overseas, and through their efforts music participation programs were initiated, bands and orchestras were organized and outfitted with instruments and equipment furnished by the Special Services Division, and music programs of pretentious proportions were developed, including band and orchestra contests, oratorios, cantatas, and music festivals. Through the efforts of these officers, many of our soldiers serving in Italy heard opera for the first time.

### Demand for Music

Changes in the organization of military units, as well as the need for the maximum use of personnel for combat, have materially changed the ratio of bands to military personnel strength. However, the demand for music has greatly increased, thereby creating a definite need for the utilization of the musical skills brought into the Army by former school, amateur, and professional musicians. Despite strenuous training schedules, there always seems to be time for musical GI's to organize dance bands, string ensembles, woodwind quin-



tets, symphony orchestras, glee clubs, large choral groups and symphonic bands.

Many of the great concert artists have learned to their surprise that a soldier's taste in music is very good indeed, and any inclination of artists to play down to what is supposed to be soldier-interest level is resented. All music is regarded as having morale value. One of the favorites of the soldier in the hospital seems to be "Ave Maria" or the music of Bach and Beethoven.

The music that GI Joe is getting and giving wherever he may be serving in the world is in many instances at the same time acquainting the civilian population with the music of America. From the Fiji Islands to Iran, V-DISCs, Master Records for our Fighting Men, concert artists, Army bands, and GI symphonies are spreading the true story of the musical growth which has taken place in the United States during the past twenty-five years. Perhaps of equal or greater importance is the fact that at the same time a very considerable proportion of Army personnel is becoming familiar with and enthusiastic about the music of their own country. The soldier is learning to recognize the true value of good music. It is evident that his enjoyment of it increases with repetition and that a deeper appreciation of its import can bring to him repose and a sense of deep satisfaction. It is safe to predict that many soldiers will go back to their home communities at the end of the War interested in promoting for the people at home those activities which were most beneficial to them during military service. It is believed that the Army Music Program is assisting in laying the groundwork for a great music renaissance in America, the influence of which will be world-wide.

### IMPORTANT MEETINGS

Nine important music education groups will hold meetings during February, March, and April. The dates and locations of these meetings and the names of the presidents of the organizations are listed on page 53 of this issue of Music Publishers Journal.

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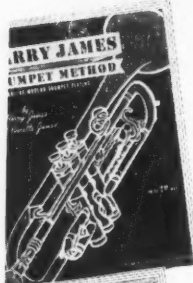
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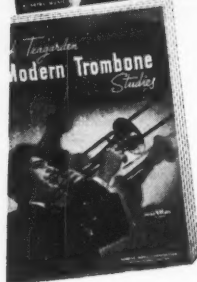
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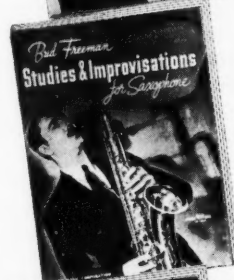
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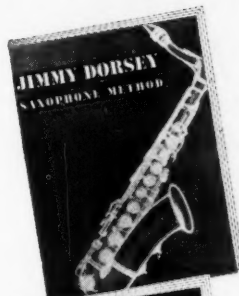
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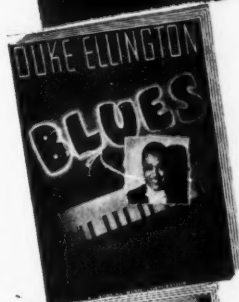
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# War Production Effects upon Instrument Industry

By HENRY FEINBERG

---

The president of Barth-Feinberg, Inc., comments upon conditions in the music instrument industry and makes some predictions for the future.

---



**W**ARTIME production problems have brought the supplying of new band instruments to the civilian population to a complete standstill. At a time when economic conditions would doubtlessly lift sales to an all-time high, the entire industry has turned its back on huge sales possibilities and is devoting itself to the business of the war.

The nature of the work and the high quality of the workmanship in instrument factories have made those factories and their personnel particularly valuable in the production of many types of precision-built articles that are now being used in countless numbers of highly mechanized war machines. Most of the facilities of the industry are now devoted to such work.

Yet the production of instruments must continue during the war to a limited extent in order to supply the needs of the Armed Forces. At the outset of the war, huge stocks of instruments were "frozen" for government use. These stocks were taken over by government agencies in their energetic efforts to make music an important part of the emotional and spiritual life of the millions of men who were suddenly converted from civilian to military life. But even those extensive stocks could not long supply the constantly increasing demands. Hundreds of new organizations—all kinds of bands and orchestras—came into being. All branches of the service instigated programs which called for a maximum amount of music in the daily life of servicemen. Orders from posts and bases in all parts of the world soon wiped out the stocks on hand. Then

it was necessary to make partial re-conversion of several factories to instrument production. Their present output is earmarked exclusively for government orders.

To all members of the industry this experience indicates that the future of the business may easily be predicted in large terms. It is believed that the impact of the many music activities of the several service branches will have a permanent stimulating effect upon the growth of bands and orchestras.

Perhaps it is not generally realized, but one of the biggest jobs for music in the war is still ahead. Huge numbers of men are away from home on military duty. They are getting as much music as can be furnished them during the combat period of the war. But when the first armistice is declared and millions of men are suddenly relieved from direct combat duty, there will arise a morale problem far greater than any encountered to date. The business of keeping these men well occupied during a dangerous and restless period between cessation of hostilities and their return home is a big problem, and music will have a great part in its solution. The instrument industry has this large challenge to meet in addition to thinking of the huge backlog of civilian orders that is gradually accumulating.

The war activities of instrument factories have not been without benefit. A production manager in a large factory recently said to me, "We have always regarded ourselves as high-class artisans who produced good precision stuff. But let me tell

you that the standards which we have had to meet in the production of these ultra-precision parts for government orders have really taught us the meaning of the word 'precision'. Our workmen are bound to be more skilled than ever when we return to the making of music instruments. We will have increased the general efficiency of our plant and will make better instruments than ever."

There has been some talk about the development of new materials for instruments. While technological progress is something that should never be discounted, it does not seem likely just now that new materials of any consequence are at hand. Improved workmanship and increased efficiency in our plants are the most important factors in the immediate future of the industry and in our efforts to provide better instruments at constantly decreasing prices. However, if new materials do come along and prove to be better than any we are now using, the industry will be quick to adopt them.

Most important to all of us is the constantly increasing evidence that music is coming to be a part of normal, everyday American life rather than a frill and a luxury in the eyes of millions of our people. For a long time we have had to battle against a certain amount of feeling that music was a nonessential sort of thing and somewhat "sissy" in its nature. That attitude is rapidly on its way out. The tremendous day-by-day music activities of the nation prove that beyond doubt. The widespread use of music in the hard, tough life of the man in the service has clinched the argument.



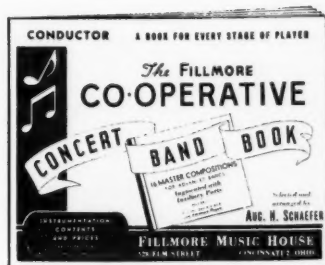
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# Modern American Music and the Educator

By JACK ROBBINS

---

Mr. Robbins, president of Robbins Music Corporation, argues for an American music that is "typically American" and for its use in educational circles.

---

WHAT is the attitude of music educators toward our modern American music—and what should it be?

In order to answer these questions, it is necessary to agree on what we mean by "modern American music." Is it music in the vein of Stephen Foster? MacDowell? Victor Herbert? Is its flavor that of contemporary French compositions with their modern harmonies, or is it more like that of native folk songs, Negro blues, and Negro work songs?

To me modern American music is a combination of all these elements. Like our melting-pot country, it is a synthesis of different influences with a marked rhythmic element deriving from Afro-Negro patterns.

Over and above these divers influences, modern American music must be *typically American*. It must express the fresh vitality and the free spirit of our country. It must catch the accents of our time and the rhythms of our people. In other words, it should be as genuinely American as Tchaikowsky and Shostakovich are genuinely Russian. When we hear the harmonies of Ravel and Debussy, we immediately think of France. Strauss' gay and charming waltzes are inevitably associated with Austria. The rhythms of Albeniz and De Falla recall Spain. Just as the countries of the old world each have their own recognizable music, so modern American music should be instantaneously associated by the listener with contemporary America.

I think that we have such music. Unfortunately, it is not the work of our "long-haired" American composers. I am fully aware of the considerable talents of William Schu-



man, Howard Hanson, David Diamond, Roy Harris, Leonard Bernstein, Samuel Barber, and others and I do not underestimate the importance or the breadth of their accomplishments. Nevertheless, I am of the opinion that these men are working in a musical idiom which is European in character. I do not question their right to do so, nor do I wish to quarrel with them concerning their choice, but this I do know—their music is not typically American and strikes no responsive chord in the hearts of the American people.

When we think of modern American music, we are compelled to turn, not to the works of the aforementioned composers, but to such compositions as "Rhapsody in Blue" and "Grand Canyon Suite." Regardless of the abstract musical quality of these compositions, they have captured the public's imagination as the most genuine expression of contemporary America in music. In George Gershwin, Ferde Grofé, Duke Ellington, and certain other American composers we sense some-

thing fresh and vital which seems to come out of the rich soil of our country. And we are not surprised that foreign symphony orchestras select these works when they wish to program a distinctly American composition.

The distinction between what I have called the European musical idiom and the modern American is not an easy one to make in a short article. The difference is more readily heard than defined in words. It may be helpful, however, to suggest certain influences at play in modern American music which are not to be found in the European idiom. Included among these influences are African rhythms, Negro spirituals, Negro work songs, the "blues," and popular songs of the day.

George Gershwin and Ferde Grofé have used these native folk materials in their larger compositions. They are also to be found in the work of a group of young American composers. I refer to the light instrumental music of Peter DeRose, Dana Suesse, Louis Alter, Rube Bloom, David Rose, and others, who have not yet attempted to express themselves in the larger musical forms. Possessed of a strong melodic line and inspired by the new rhythms of our time, these composers are helping build the foundations of modern American music.

For a time, music educators were slow in accepting this new music; within the past decade, however, their attitude has undergone an important change. In this period, too, modern American music has changed. It has become richer, more subtle, and more profound. Aware of this development and of

(Continued on page 59)

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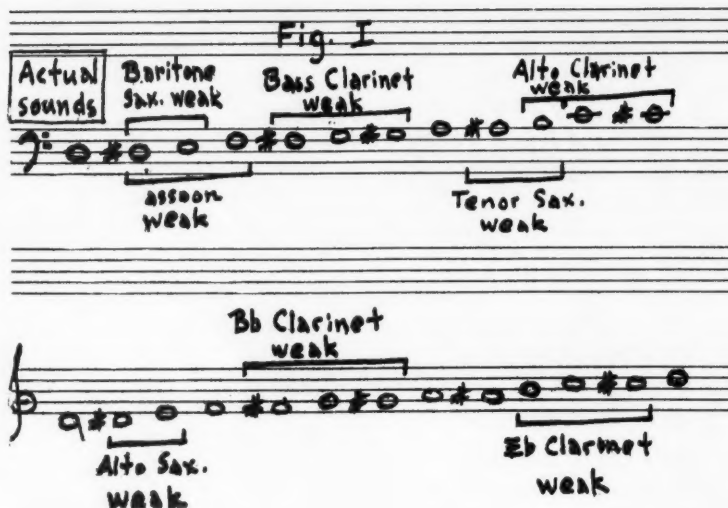
(Continued from page 13)

to clarinets changes from about one to one to one to three. This effect is noticeable in the performances of, say, Sousa marches by "standardized" symphonic bands. The over-prominence of the clarinets will be obvious unless the director has adjusted the matter by having the clarinets play everything above the staff two degrees softer than indicated, or by having most of the clarinets play an octave lower.

One may attempt to maintain a dynamically balanced performance by specifying the number of players on a part, for example, "one BBb bass" or "one stand only on each clarinet part." One may likewise cue a low clarinet part for baritones, with the printed direction, "play only if clarinets are few." Sprinkling a score with these devices for obtaining balance artificially seems to be a growing practice. However, one should not place too much reliance on such devices, for if players or conductors are inclined to be careless, these indications will be overlooked. But, of course, composers are always at the mercy of conductors in the matter of balance, and there is no foolproof method of scoring that will obtain good performances in spite of slipshod rehearsing.

Another situation that must be acknowledged by the would-be scorer for bands is that the concert band does not have a neutral, tireless, and non-tiresome body of sound equivalent to the strings of the orchestra. The clarinet choir is not capable of assuming any such burden. Clarinet timbre, with its irregular overtone pattern, is too distinctive in flavor for it to be the backbone of the band as string tone is in the orchestra.

Although there is much to be said for Leopold Stokowski's contention that saxophones are better suited for such a role than are clarinets, that solution is not feasible, principally because the saxophone's range is limited. Further limitations are that saxophones are too frequently "manned" by mediocre players; and with saxophones, as with clarinets, the larger sizes—baritone and bass—are usually too few or entirely missing.



Where a balanced clarinet choir and a balanced saxophone choir are both available, one can achieve a robust tone, roughly the equivalent of full string tone in a symphony orchestra, by doubling the two choirs on all the parts. However, this combining of saxophones and clarinets cannot achieve a delicacy of tone comparable to that of pianissimo strings.

Fortunately, the combining of saxophones with either clarinets or double reeds is an aid to balance, since the weak throat tones, always lacking in sonority, come at different places in the scale. Figure I shows the actual sound of the weakest tones of the woodwind instruments. In most cases these tonally weak spots do not coincide or even overlap. Consequently, when two unlike instruments, for example, bassoon and Bb tenor saxophone, are doubled on a part, both do not become dull and puny at the same place in the melody. Critics have lamented the wholesale doubling so common in band music, but considerable duplication of that sort has practical justification.

The scarcity, even in large bands, of basses other than tubas is a genuine problem when woodwind choir scoring is attempted. The combined unison on the bass line of all the bass clarinets, baritone saxophones, bassoons, alto clarinets, and string basses will be too heavy only in those few bands, such as the one at the University of Illinois (peace-time), which have an abundance of such

instruments. In some cases, such a unison bass line will be just enough to support the other clarinets and saxophones, but it must be realized that many capable bands have none of the bass reed instruments listed. One effective way to obtain a delicate brass bass to go with the treble woodwinds is to use the low French horn tones. These may be supported by one baritone or one tuba at the same octave, or by one tuba an octave lower. Such makeshift scoring may be entirely unnecessary in some postwar day when the contra-bass clarinet as well as the bass clarinet is universally present in our concert bands, and when the contra-bassoonist is no longer a rarity in band personnels.

Percy Grainger is quoted as suggesting an inversion of the symphony orchestra's string power. He believes four first violins, six seconds, eight violas, ten cellos, and twelve contra-basses might provide better balance than the customary number of players. Indeed, such an idea is supported by the physical facts. Figure II shows the relative power that must be put into sounds at different pitches to give listeners the effect of equal loudness. Notice that the units of power are not plotted according to a regular scale, but logarithmically, which means that the phenomenon is considerably more striking than it appears in the chart. These acoustical measurements showing the human ear's decreasing sensitivity to loudness as the pitch is lowered suggest that one is not likely



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to overbalance an arrangement by a generous doubling of the lower parts.

Shifting our attention upward from the foundation to the roof of the band score, we encounter another puzzling situation which centers on the *E<sub>b</sub>* clarinet part. For several years the *E<sub>b</sub>* clarinet (or *E-fer*) has been gradually disappearing from our bands. It has not been missed much because the number of C flutes in the bands has been increasing. However, some conductors have employed the *E<sub>b</sub>* flute in place of the *E<sub>b</sub>* clarinet. These two instruments are so dissimilar in everything but the transposition required that any part that is written so that it can be played on either instrument utilizes the full potentialities of neither. The *E<sub>b</sub>* flute is excellent when used to reinforce the middle range of the piccolo or the high notes of the C flutes or to fill in harmonically between them, but those same pitches attempted on an *E<sub>b</sub>* clarinet would be entirely too shrill and anything but flute-like in quality. Since these two instruments, the *E<sub>b</sub>* flute and *E<sub>b</sub>* clarinet, are found so infrequently in our American bands, it would be unreasonable to ask publishers to print separate parts for them. At little or no increase in printing costs, however, a combined *E<sub>b</sub>* part with *divisi* passages where *E<sub>b</sub>* flutes would play the upper part and *E<sub>b</sub>* clarinets the lower part would provide an adequate and welcome solution to this problem, and perhaps stimulate more use of the *E<sub>b</sub>* flute.

Fig. II

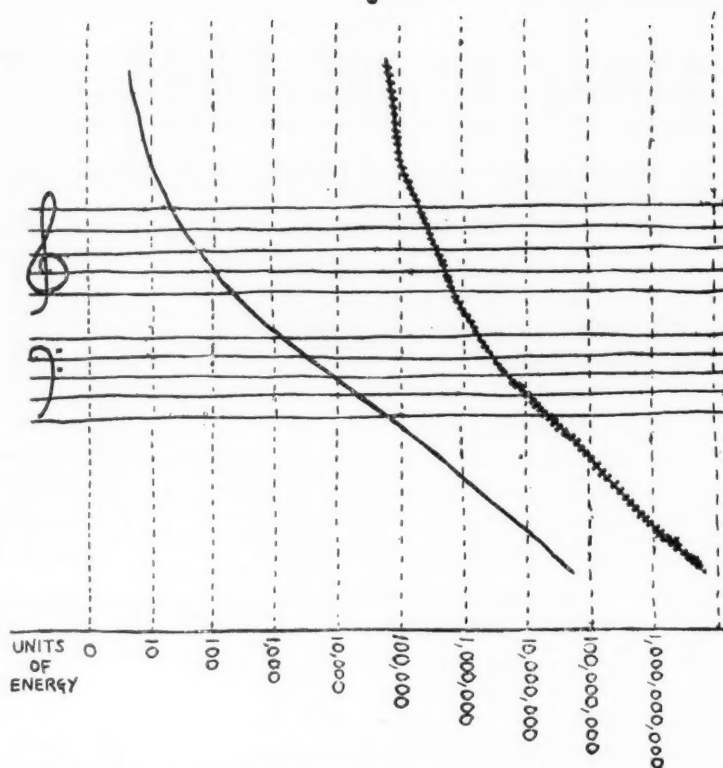


Figure II shows the relative amounts of energy necessary to produce the sensation of equal loudness at varying pitches. The solid line indicates the energy necessary to produce the faintest audible sound. The crossed line indicates the energy necessary to produce sounds about *mf* in intensity and sounding equally loud at different pitches. The scale of energy units is logarithmic, that is, in powers of ten.

Another confusing problem for the American band arranger is the manipulation of the soprano brass parts—the cornet-trumpet-flugelhorn de-

partment. The number of such parts provided in publications is far from standardized. Simple numbers may contain only first, second, and third

Fig. III

1st and 2nd Cornets

Flugelhorn (or 3rd Cornet)

1st and 2nd Trumpets

Cornet-flghn. trio plus trumpet duet

Both trumpets on harmony

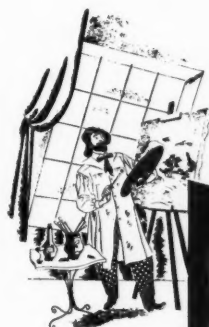
Melody emphasized

Melody emphasized; harmony in trumpets

Cornet-flghn. trio plus inverted trpt. duet

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cornet parts, while more ambitious  
compositions sometimes provide, in  
addition to the three cornet parts,  
1st trumpet, 2nd trumpet, 1st flue-  
gelhorn, and 2nd fluegelhorn. The  
discriminating scorer who wants to  
retain the distinctive tone qualities  
of all three instruments, but who is  
willing to be practical in keeping the  
number of parts at a minimum,  
may adopt a five-part distribution  
as a happy medium:

- 1st cornet
- 2nd cornet
- 1st trumpet
- 2nd trumpet
- Fluegelhorn (or 3rd cornet).

The fluegelhorn part need not al-  
ways be the low part, and it may  
even contain solo passages. The flue-  
gelhorn blends well with French  
horn or baritones and may duet with  
either, or be used to reinforce their  
high tones. Those bands which do  
not have fluegelhorns (and there are  
many) can assign cornets to the part  
with just a little sacrifice in timbre.  
Unless arrangers provide parts for  
the fluegelhorn, the availability of  
the instrument and its mellow voice  
will not be promoted.

Some of the ways in which these  
five cornet-trumpet-fluegelhorn parts  
may be distributed in a tutti passage  
where there are only three voices for  
them are indicated in Figure III. The  
1st cornet (formerly called "solo"  
cornet) part is usually played by a  
larger number of players, commonly  
the best and strongest ones. Conse-  
quently, it can balance successfully  
all the other parts if they are divided  
on two lower harmony voices.

### One Limitation

One of the concert band's limita-  
tions is the lack of an agitated tone  
comparable to the bowed tremolo  
in the orchestra. Flutter-tonguing by  
flutes or brasses is usable only in  
wildly dramatic passages, and a  
controlled and delicate tremolo is  
possible only in the percussion sec-  
tion. The snare drum roll with its  
broad dynamic range—*pppp* to *fff*—  
can be used with less restraint in  
band than in orchestra to add mo-  
tion or excitement to otherwise  
static tones or chords.

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ties for contributing a shimmering aura to wind tone which, without the marimba, might be too placid for the musical context.

Although large numbers of bands are fortunate enough to have machine (pedal) timpani, some bands are equipped with the slower, hand-tuned kettles. It is suggested that a timpani part be provided with large, bold type notes where it is practical to perform the notes on either hand-tuned or machine timpani, and that small notes be utilized to indicate passages to be played only when the machine timpani are available.

To permit maximum flexibility in utilizing percussion manpower, all the percussion score may be written on one part to be provided in duplicate for each of the percussion players. This part will frequently be a two-staff affair with timpani or bells on the upper line, and drums and traps on the lower one. Such a disposition permits the players to man the various posts of bass drummer, snare drummer, timpanist and "glockenspieler" in such a way as to use their varying talents most efficiently. Furthermore, such a percussion part provides more opportunities for the players to find and keep their places in the music.

#### Careful Voicing

If one of the three B $\flat$  clarinet parts crosses the break frequently or uses many of the throat tones, it should be given to the first or second clarinets rather than the third clarinets even though it results in the third clarinets' playing above the seconds or firsts. The players of third clarinets usually have so much less tone quality and fingering skill around the break.

Having the three clarinet parts duplicate the three cornet parts one octave higher is brilliant, but likely to be shrill. It is a voicing that should be used sparingly. The flutes have more affinity for the cornets than do the clarinets. Consequently, the combination of flutes in octaves with the cornets is an extremely grateful one, although less brilliant than the cornet-clarinet one.

The saxophones in melodic unison form an excellent sonority that has been little exploited in band numbers. The addition of alto clarinet,

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bass clarinet, or bassoon to the saxophone unison will not mar the rich timbre which is not unlike that of many violins *sul G*.

Artist composers who desire the performances and market which school bands can supply, should keep in mind that music educators must judge a composition not only on its aesthetic merits, but also by its capacity for giving the boys and girls musical, intellectual, and spiritual experiences. Consequently, the composer or arranger should be willing to provide, as far as possible, an interesting and musical part for every player. The trombone players who count out 140 measures and then play only two or three notes are not only robbed of much of the fun of performance and the opportunity to develop musically through exercise, but are likely to become discipline problems in the band rehearsal. Generous parts and melodic parts should be assigned to all players as much as artistic considerations will permit. The willingness of American music educators to buy and perform native, quality compositions is growing, but it is a growth than can be greatly accelerated by supplying worth-while materials that are easy enough and interesting enough to secure enthusiastic performance by youthful amateurs.

### COMPOSERS FORUM

At a dinner-forum held for its associate members on Dec. 17 the New School for Social Research in New York City sponsored a discussion of the controversial aspects of contemporary composition. Principal speakers were Aaron Copland, William Schuman, Erich Leinsdorf, John Erskine, and Abram Chasins.

The discussion centered around three principal objectives: to seek to bring order out of the confusion surrounding contemporary music; to determine whether the present generation can form valid judgments that will stand the test of time; and to discover just what, if any, is the obligation of the intelligent music lover to this new music.

MUSIC PUBLISHERS JOURNAL

## PORTER TO UNION

Dr. Hugh Porter, organist and choirmaster of the Collegiate Church of St. Nicholas in New York and a member of the faculty of the School of Sacred Music of Union Theological Seminary, has been appointed to succeed Dr. Clarence Dickinson in the position of directorship of the School of Sacred Music and organist and choirmaster of the Seminary when Dr. Dickinson retires in June, 1945.

Dr. Dickinson will continue, with Mrs. Dickinson, to teach some classes in the Seminary and will likewise continue as director of music in the Brick Presbyterian Church, New York City.

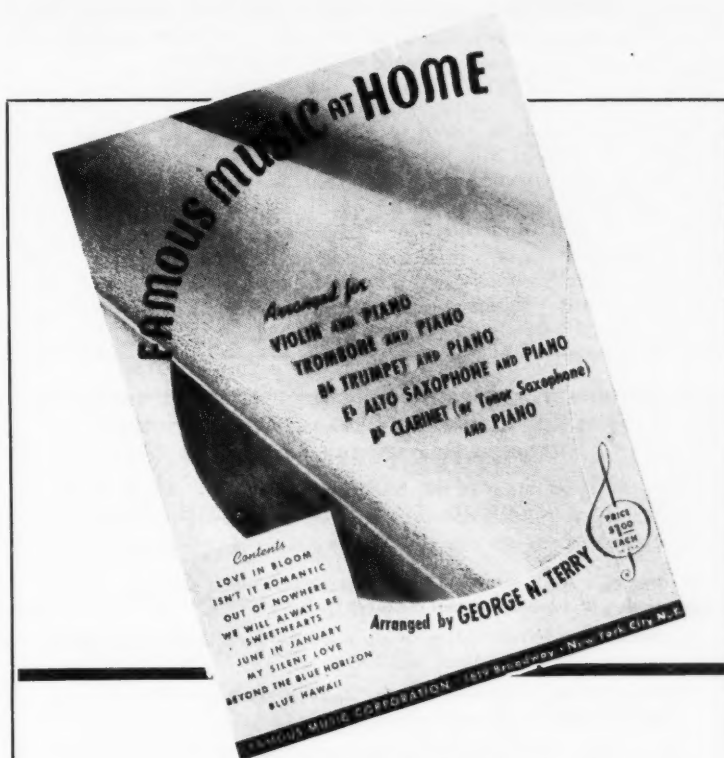
## PHILHARMONIC READING

The New York Philharmonic Symphony began a series of "Reading Rehearsals" at Carnegie Hall on the afternoon of December 5. Works by Riegger, Kreutz, Verrall, Persichetti, Bate, and Miller were given a first reading by the orchestra, some of them under the direction of the composers, the others under the direction of Ignace Strasfogel. Composers were given the opportunity to invite friends, and a sizable audience was present. The second of the series was scheduled for January 2.

## PAN-AMERICAN AWARD

Three awards of \$25,000, \$5,000, \$2,500 have been offered by Henry H. Reichold, president of the Detroit Symphony Orchestra, for symphonies to be written by composers of the twenty-one Pan-American republics. Mr. Reichold states that the competition is "a gesture to prove that we have something in common with our sister republics other than commerce and industry." All three winning compositions will be broadcast through the Latin-American countries by the Detroit Symphony, and the first prize winner will be performed at the Pan-American Building in Washington, D. C.

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and PIANO  
Bb CLARINET and PIANO  
TENOR SAXOPHONE  
and PIANO

### CONTENTS

LOVE IN BLOOM  
ISN'T IT ROMANTIC  
OUT OF NOWHERE  
WE WILL ALWAYS BE  
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MY SILENT LOVE  
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## COWELL

(Continued from page 17)

subtlety of expression and a refinement and delicacy of tempo and nuance which allowed the violin to soar above the band at will; indeed the violin actually drowned out the band in spots. On the same program one heard the rich wind chords of Percy Grainger's highly original band music. Here, obviously, was a whole new world of instrumental

color of even wider dynamic variety than that which the conventional symphony provides.

It is easy to see why, since the orchestra developed so far ahead of the band, there is as yet far too small a repertory of serious works written directly for the band with the special qualities of its instruments in mind. Edwin Franko Goldman has been a pioneer in persuading many well-known serious composers to write directly for band, and the results

have been most happy. The band works of Vaughan Williams and Holst, written for Dr. Goldman, are among their very best compositions. However, until there is much more such music than exists at present, bands must continue to play arrangements of classical orchestra works which do not, of course, sound nearly so well as in their original version. This, needless to say, has not been the fault of either the band leader or the band. Only the contemporary composer can correct the situation.

I find that a surprising number of my colleagues in the field of symphonic music are writing for band and that many others would like to do so but feel out of their depth in trying. As one man said to me, "When I went to the conservatory I studied orchestration, but not band-estration. How the devil do you transpose a baritone part, anyhow?"

There is another extremely interesting aspect to contemporary composition for the band. The present moment in the history of the symphonic band may be likened in many respects to the period when the symphony orchestra was developing its instrumentation. During the eighteenth century those composers who wrote best for orchestra added instruments to or subtracted them from their orchestra ensembles as desire or availability of performers dictated. The ideal was clarity and purity of orchestral tone and directness of musical idea, so a great deal of music could be played by any one of the many possible instrumental groupings without destroying the composer's intention. During the nineteenth and early twentieth centuries, however, the whole concept of orchestral tone changed, moving toward "full" and "rich" sound as an ideal. Much experimentation in writing for the specific tone of a single instrument or combination of instruments in the orchestra was going on at the same time that instruments were improved, and until recently composers were still comparatively free to add an extra woodwind or brass instrument or two. In order to balance the wind instruments and maintain that "rich" and "full" tone which nineteenth century romantic composition crystallized into the ideal one for symphony or-

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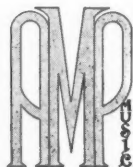
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chestras, however, so many strings are needed that a large percentage of the total number of instruments in the orchestra must be strings. Nowadays it would be a real financial hardship for an orchestra to supply the extra men if the composer were to add more wind or any unusual instruments.

The symphonic band, on the other hand, is far less set as yet and is still actively developing. Since there is still a rather small body of works written directly for the symphonic band, a composer may have a new idea and demand a new instrument or so without upsetting established precedent. The National Bandmasters' Association fixes instrumentation periodically, but it is subject to alteration from time to time.

In the symphony orchestra of modern times the whole success and meaning of a work has often depended upon the exact tone color of a certain instrument. If that instrument is not available the whole thing is ruined. In centuries past, however, there was a sturdier type of music which depended upon its melody, its rhythm, and its counterpoint and harmony for its value. It could be played acceptably on any group of instruments in the proper ranges which offered the slightest semblance of balance. Bands as they are constituted today offer just this opportunity to the many contemporary composers who feel that the time has come for a return to the ideals of directness, simplicity, and clarity which distinguished an earlier day and which the recent development of music has constrained us temporarily to ignore. It is a fact that today most of the bands in the country have a varying instrumentation, owing to the personnel available in the immediate vicinity. Therefore, it is wise for music written for the band to be so constructed that the music itself is the thing—music so built that its essence and quality will not be lost through the inevitable substitutions in the instrumentation. So the fun of writing for band leads one into exploration of the larger wind ensembles and away from the rather pompous idea of the romantic era that a certain piece must always be played with the same set instrumentation.

The idea of a piece which will sound different whenever it is played by a different organization is naturally a new one to composers who have been working on precise tone values. But the number of special tonal effects which really "come off" is fairly limited after all. The firm melodies and healthy part-writing needed if a certain part is to be played interchangeably on a French horn, an alto saxophone, a baritone horn, a bass clarinet, a bassoon, or a trombone are challenges to our

creators of music, for their attention is turned perforce to a style broadly based on musical fundamentals. Instead of tearing out their hair whenever they fail to hear their delicate instrumental effects come out in a performance, they may have the genuine pleasure of hearing a particular work sound different each time it is played—always with new tonal variations but always effective in its performance if it is written so that it is impossible to unbalance it by changes in instrumentation.

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## JONES

(Continued from page 11)

of others in your own field. And there is no greater satisfaction than knowing, because you have seen it demonstrated, that you have given your pupils high ideals of musical performance and inspiration for sustained, intelligent endeavor. The competition-festivals serve as a refresher and as an inspiration for the pupil and the community as well as for the teacher. Let us by all means continue them.

Only one answer can be found to the question of how to continue the upward progress of instrumental music—better trained teachers with higher musical ideals and a broader vision of the part instrumental music is to play in education. Progress in quality of work rather than in the number participating is extremely important now. In most places where instrumental music has been offered, the enrollment is adequate, and in far too many instances size of enrollment has been overem-

phasized while the quality of the work done has been definitely inferior. Let us recognize then that we need better trained teachers, teachers with sound musicianship and a clear vision of educational objectives and of the educational possibilities of the instrumental music program.

The training of instrumental music teachers is the task of teacher-training institutions and music schools throughout our nation, but leaders in the field who understand the problems involved and the qualifications needed must guide these schools in mapping their training program. It is not enough that a teacher may be a fine performer on an instrument; he must also have a sound knowledge of educational principles, an understanding of the learning process, and a practical familiarity with teaching methods. His musicianship must be unquestioned, but he must also have organizational ability and exhibit qualities of leadership necessary to one who is not only a teacher but a community leader as well. The day is past, if indeed it ever dawned, when a cornetist or clarinetist may direct an instrumental music group because "he plays a horn." Some with no further apparent recommendation may have done excellent work, but pupils, parents, and schools in the future have the right to expect their instrumental music teachers to be as adequately trained and carefully prepared as teachers in any other specialized field. Too few schools now offer an effective training course for instrumental music teachers; a great deal of work must be done before proper training is available. It is hoped that schools throughout the country will add such courses in the near future; the best assurance that they do so will be for the present workers in the field to insist on an ever-rising level of efficiency within their own ranks and to offer their own knowledge and experience in planning an efficacious program.

The future of instrumental music is assured if we assure our teaching personnel of better opportunities for recognized training in colleges and universities and for additional and current information through clinics and refresher courses, coupled with a chance to measure the results

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of each individual's work with that of his neighbor through the competition-festival. Thus we will rise above the plateau we have reached and bring about improved standards of excellence, and the development of instrumental music education will proceed upward.

## O'NEILL

(Continued from page 23)

agreed that a large proportion of the music in the average repertory requires an adequate technic for its performance. The acquisition of superior technic is a laudable ambition, but it should not be the chief aim to the exclusion of other and finer elements in the general competence of individual performers and groups. It can be said without fear of contradiction that unless *all* factors proceed together and in orderly fashion, true efficiency will not be attained. *Quantities* of notes—in the music as it is composed and in its performance—have little relation to *value*. Much of the finest music is simple in content and structure. All good performance rests upon an adequate foundation of good tone and accuracy. There is little reason to play a technically difficult number if the result is not pleasing to the ear. If the tone is not good and equal in quality to the fluency of the technic, the performance will be rough. It is far better to play a less exacting piece and stress good tone quality. There is in existence a large amount of good music which makes only moderate technical demands and is well worth playing. There is no good reason for the performers and directors to aspire to music of great technical difficulty if they cannot provide well-balanced performance. It should be kept in mind that, when technic beyond the capacity of the performer is demanded, the inevitable result is neglect of other qualities of good performance. It is not well to hurry too much. Steady progress with gradual and well-balanced acquisition of all elements of good performance is the most certain road to success in music.

The foregoing discussion is concerned chiefly with weak points which I have observed in the work of many directors and their bands.

Most of these faults are the result of undue haste in the development of young players. Good tone requires longer time and work for its development than does a glittering surface technic. Accuracy requires much patience and concentration. But it is a combination of good tone and accuracy that provides the only foundation upon which real excellence can be built.

Directors who return from service in the Armed Forces to resume their former activities will know better

the value of careful, exact, and methodical training. They will know that it is necessary to the attainment of success. The application of a similar procedure to the individual training of their pupils and the group training of their organizations will bring a greater measure of success than they have enjoyed in the past. There should be better bands in the future, and it is up to the directors to build them. They can do it and they will do it if they give more careful attention to details.

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## THE BUSINESS OF

# Music

By  
ARTHUR A.  
HAUSER



**T**HE FUTURE of music is in the hands of coming generations, but the present generation has a responsibility to the future that it can fulfill if it will. All that is required is an open mind and a desire to understand the direction which musical thinking is taking. We must not permit ourselves to become settled in our opinions. Decisive action is necessary if we are to progress. We must get off the proverbial "fence" and look ahead into the future of music.

Those of us who can remember back fifteen or twenty years cannot fail to notice the change in tastes for music and the growing interest in serious music. Our teen-age group discusses with startling familiarity the important works of Bach, Beethoven, and Brahms, and even takes sides on the comparative musical depth and meaning of the Shostakovich "Seventh" and "Eighth." Our concert halls are attended by the young people more than ever. Notwithstanding their new-found love for the music of the classical composers, these same youngsters will go into rhapsodies over the relative merits of Irving Berlin, Vernon Duke, Duke Ellington, and others. It is a healthy musical condition when our coming generation takes a broad view and can discuss popular or serious music with equal enthusiasm, taste, and intelligence.

## WHAT FACTORS DETERMINE TASTE?

Why do some people prefer the classical composers, the romantic composers, or the moderns, while others prefer popular ballads, swing, or blues? Usually a person will like those things with which he is familiar, which have a homey flavor, or which remind him of something else he likes. If a child hears nothing but so-called popular music and never has contact with what is termed "serious music," it is not likely that he will in later years purchase of his own accord tickets for a symphony concert or for the opera. If, on the other hand a child is exposed to serious music exclusively, he probably will shun much of the delightful popular music which means so much to our musical growth. In either case the child misses a great deal. He should not be confined in his musical experience to one kind of music. Music, whether it be "popular" or "serious," is still music. Since all music may be classified as good, mediocre, or poor, careful consideration must be given to the selection of good material for the child's musical education. This prerequisite is of prime importance.

Just what is the difference between "popular" and "serious" music? The former is music "of the people," and the latter is what the name says it is. In the music of the masters, which is the kind usually referred to as "serious" music, we detect distinct national idioms which make it possible to place the music in a definite period and country. National idioms are nothing more or less

than expressions of the music of the people—popular music. Whether the music is classified as "popular" or "serious" depends on the treatment given it by the composer. The masters invariably were "of the people" and were able, therefore, to write music which appealed to the music lovers of their day. True, they used good popular music and developed it with consummate musicianship. This is important in our considerations, for it should prove to us that there is fundamental quality in "popular" music. It is important because we have a wealth of popular music of our own which, if given honest consideration, could be the means of merging all classes of music lovers into one great class who love music for music's sake.

Let us not overlook the fact that popular music is in some respects more progressive than serious music is. Popular music appeals to the majority of people, and the popular composer, therefore, is in closer touch with the people than are other composers. He is not standing still. He knows that he must give his audiences the best music he is capable of composing, in the idiom that the people have been educated to expect. He knows that he must be abreast of the times, must discard old or hackneyed treatments of a melody or a rhythm. He moulds audiences' tastes by studying them. He knows that the musical understanding of the average person today is greater than ever before and therefore does not risk his musical future by writing in the style of past decades. Popular composers of today, as a class, are not the "tin-pan-alley" composers of yesterday; instead they are excellent musicians, capable of writing the finest symphonies.

## HIGHER STANDARDS

The writer of our popular music has raised his sights; he is aiming at higher standards. It is not desirable for the serious music composer to lower his sights and write down to his audiences; it is hoped that his audiences will encourage those composers who are reaching upward. Our school children are accepting music of all kinds because it meets their requirements. They are natural and normal in their reactions. They discard the bad and go along with the good. We can take a lesson from them; we, too, can be natural and discard inhibitions that make us frown on those who enjoy a tune with a boogie-woogie accompaniment. (The truth is that boogie-woogie isn't new; it was known in its original form even before Bach.) Music is an art form designed to please, console, or inspire people. It takes all kinds of music to fulfill that aim. Can we afford to be illogical or hypocritical, and by accepting only popular or only serious music pass by the opportunity to get complete value from our musical heritage?

It seems logical, however, to believe that there will be in America a blending of all styles of music. The "popular" composer is using styles for embellishing his melodies which



heretofore were reserved for the ears of regular concertgoers. He finds that even the layman can and does understand and like them. Popular music is raising its sights. What we now call "serious" music can conceivably become "popular" music.

## NO FORMULA

There always has been and there always will be a difference of opinion on the merits of one style or another in any art which basically appeals to the emotions. There is no formula that can predetermine the reception that will be given a new musical composition. Music is generally accepted as good only after it has been subjected to audiences of all kinds and has received their approval. We therefore cannot say with assurance just what music of the future will be. We know, however, that the youngsters of today will be the music lovers of tomorrow. What their music will be is largely up to us. Are we going to follow the signposts and go along with progress, or are we going to delay progress by narrow vision?

The future of music is what we want it to be. Let us plan for it with the thought that we must have no musical castes, no group against group controversies; let us keep our sights high in each field of composition and try to raise those sights slowly but surely. Let all of us try to widen our horizons of musical experience. The music of tomorrow, regardless of its classification, will bear the stamp of popular approval. We will go farther and arrive faster by working for all music than by working for divided interests.

Yes, the future of music can be viewed optimistically. It will be the sort of future that we make it.

## SUGGESTIONS TO DEALERS

Take an interest in the musical life of your community. Make your store the center of musical activities. Take an interest in teachers' and pupils' concerts, music club programs, symphony and choral concerts, and church music festivals, and keep in close touch with school music teachers.

Help organize glee clubs, bands, and orchestras in service clubs, schools, and industrial plants of your neighborhood. These activities will build a foundation for future interest in music which will increase your business.

If possible, arrange to have tickets for scheduled music attractions on sale in your store.

By being familiar with all musical interests and by being able to discuss them with your customers you will make your store a real music headquarters.

It is your privilege to be willing and ready at all times to be of some definite help to the musical welfare of your city. Any activity which will bring people into your store is good business.

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## FITZGERALD

(Continued from page 27)

utilizing the tonal resources more than ever before. There is still a tendency to score too heavily for the sake of making the arrangement playable by bands which are unable to maintain complete instrumentation. There are many possibilities for tone colors and combinations which are as yet unexplored, and a certain amount of experimentation appears inevitable before the band will use the instruments as effectively as they are employed in the orchestra. If the symphonic band is to achieve prestige as a professional organization, these factors should be considered in determining both the instrumentation to be used and the effective use of the available instrumental combinations. There is still a tendency to sacrifice effectiveness in scoring by the use of unnecessary doubling of parts for the sake of making the composition available to smaller bands.

It is encouraging to note that in recent years numerous distinguished

composers have written works for the symphonic band. Roy Harris, William Schuman, Paul Creston, Philip James, Henry Cowell, Samuel Barber, and Normand Lockwood are but a few of the outstanding Americans who have composed music for the band recently. The repertory also includes compositions by Gustav Holst, Vaughan Williams, Miaskovsky, Henry Hadley, and symphonies for band by Ernest Williams and Russell Sanders.

The responsibility for sustaining the interest of these noted composers rests upon the band directors themselves. We may be assured that no matter how sincere our pleas for new band music, these men will not continue to compose for the band unless the music is performed, while publishers cannot afford to continue to publish new compositions unless they have a certain assurance that copies will be sold.

All too frequently directors dismiss contemporary music without a hearing and resort to alibis of "too difficult" and "too modern." To impose limitations upon these tal-

ented men by insisting that they compose easy music would in many instances result in either uninspired or unnatural writing which would prevent a composer from producing a representative creative work to his own satisfaction. Some of the compositions by eminent composers have been too involved and difficult to be practical, but it should be remembered that these composers do not claim to know how to write for the band and that the assistance and recommendations of band directors as well as constructive criticism will serve to encourage and aid their efforts rather than stifle their interest in the band. Composers need time to experiment sufficiently to discover the way in which they can best express their ideas, for experimentation is as inevitable today as in the time of Bach and Beethoven. The great composers have been the men whose tremendous vision and foresight resulted in music far beyond the comprehension of the listeners of their own generation.

There is unquestionably an urgent need for easy band music which is

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worthy of serious study, but it appears that we must depend largely upon transcriptions to satisfy this demand at present. In most situations the band which requires very easy music would not be prepared to understand the more complex harmonies of contemporary music without more experience as a background. It is to be regretted that, as far as the band repertory is concerned, easy music has too often been synonymous with inferior music. This is not meant to imply that lighter concert music does not have a rightful place, but too often the musical diet of the band has consisted almost entirely of this type of music.

It is essential that the band director develop and maintain a serious, inquisitive interest in new compositions for the band for the sake of his own continued personal development and musical maturity, and, if the band is to evolve a distinguished repertory, the prominent contemporary composers must be urged and encouraged to compose in an idiom suited to the band.

## IMPORTANT MEETINGS

### February 13-15. Detroit, Mich. Hotel Statler

Music Teachers National Association  
James T. Quarles, president  
National Association of Schools of Music  
Donald M. Swarthout, president  
National Association of Teachers of Singing  
John C. Wilcox, president

### March 9-12. Birmingham, Ala. Hotel Tutwiler

Southern Music Educators Conference  
Max S. Noah, president

### March 16-19. Dallas, Tex. Hotel Baker

Southwestern Music Educators Conference  
Gratia Boyle, president

### March 27-30. Fresno, Cal. State Teachers College

California-Western Music Educators Conference  
Vincent A. Hiden, president

### April 6-9. Missoula, Mont. Hotel Florence

Northwest Music Educators Conference  
Wayne S. Hertz, president

### April 13-16. Indianapolis, Ind. Hotel Claypool

North Central Music Educators Conference  
Hazel B. Nohavec, president

### April 20-23. Philadelphia, Pa. Hotel Benjamin Franklin

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Since we continue to give our greatest attention and efforts to the actual winning of the war, the music industry must give some thought to the problems of readjustment and reconversion ahead. If music is the strong force in emotional life that we say it is, certainly it will have an important part in the eventual shift from wartime living to peacetime living.

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the industry. We are still surrounded by many problems, but we know that the day will come when we will once more be able to obtain goods in sufficient quantities. Will we be ready for the task of providing good and sufficient distribution of those goods? Let us check now on the music activities of our home towns. Are parents coming to believe more and more that music training is a necessary part of the education of their children? Do we have sufficient personnel, time, and equipment for an adequate music education program in our schools? What about our community organizations? Do we have active choral and instrumental groups to meet the needs of community life? What about the band concerts in the park in the "good old summer time?" What is being done about music in

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## GOLDMAN

(Continued from page 7)

nothing to the music but rather detract from it. Why must there be "circus stunts" on the march? And why must the band take second place? These "street stunts" may be all right for bands who want their playing covered up, but I feel that the band that parades with military precision and plays its marches well, with snap and rhythm, will not need to be bolstered up with

any extraneous attractions. It will receive the plaudits of the public on its own merits.

Of course the thing that I am primarily interested in is the concert band, and I hope this type of organization will soon assume its proper place on the musical horizon. Unfortunately, there are too few professional bands still in existence in this country. I hope, however, that at the close of the war, every sizeable city in the United States will organize and

maintain a band. This is possible, and I am sure with the proper effort it can be brought about. The professional band should be brought back. We have enough good material in this country for it, and a really fine band will contribute to the cultural life of any city.

What we do have in abundance are school and college bands, and some of them are truly marvelous. No country in the world can compare with us in this regard. What has been accomplished along these lines during the past twenty-five years is wonderful indeed. We have developed the best wind-instrument players in the world, and in large numbers. There are more than can be placed in the symphony orchestras of the country. So I say again—professional bands should be formed.

## Band to Orchestra

I want to say here, too, that fine band players make the very best orchestra players. Most of the wind players in orchestras were trained in bands. Practically every orchestra in the country has taken players from my own band. Toscanini, Stokowski, and many other eminent conductors have looked to my band when they needed wind players. Although I regret losing my musicians, I recognize the compliment to my organization.

Turning from performers to instruments, it is worthy of mention here that the best wind instruments in the world are made in America. It was not so long ago that we looked to Europe for them, but our American manufacturers, through years of patient experiment and study, have overcome all obstacles and now have the very best to offer. This progress has been a great help to our bands.

Most important for bands is the choice of the proper music; music that is properly arranged and not beyond the capabilities of the players. Some of the arrangements of the past would bring discredit upon any band. The publishers are doing a good job today, but there are still too many worthless arrangements. What the band really needs is to have a repertoire of its own; music composed for band. Composers are



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just waking up to this need, and the results are mostly worthwhile. Having a repertoire of its own will raise the standing of the band to new heights.

There are many musicians and critics who feel that the band should not play transcriptions of the classics. I disagree with such critics entirely in this opinion and feel that it depends solely on how and by whom the transcription is made and whether the composition itself is adaptable for band. Some orchestral works do not lend themselves to band usage, but on the other hand there are some which sound quite as well, or even more brilliant, when performed by a band. It must be remembered that the orchestra, too, plays many transcriptions. Just think of all the Bach works played by orchestra that were written for organ! Handel's Largo was a tenor aria in one of his operas, yet every orchestra plays it. Liszt's Rhapsodies were written for the piano, yet no one will deny that they sound far more brilliant, colorful, and interesting in their orchestral arrangements. Bach's music in particular is very effective for a band, because a band more nearly approximates an organ than does an orchestra. Organ effects are achieved with wind instruments, not strings. It is true, of course, that much of the music that is arranged for band should never have been published. But here again is where the discretion and good taste of the conductor play such an important role.

#### Quantity Versus Quality

Many bandmasters have gone in for quantity rather than quality. Some of the bands are too large to permit good tonal balance. There are many who insist that every band score should have precisely the same instrumentation, and their demands have rather worried composers and publishers. After all, if the composer feels that drums would not be appropriate for his composition, why should he be forced to include them in his score?

Demands have been made on publishers to provide English horn parts and even harp parts for all marches. This, of course, is ridiculous. The English horn is purely an effect instrument and if used stead-

ily it would lose all its value. As a result of the insistence of some bandmasters, too many band scores sound stereotyped — overtures, symphonic movements, and marches sound almost alike. This is a great pity, for the band had so much to offer in tonal combinations and tonal effects. As a matter of fact, the surface of these great possibilities has not even been scratched. It remains for fine composers and arrangers to develop them.

I have listened to school bands that really had considerable merit, but frequently they were spoiled by the fact that there were six or eight small drums, bass drum cymbals, xylophone and marimbaphone going at top speed in Schubert's "Unfinished Symphony" and pieces by Beethoven and Mendelssohn which in the original orchestral scores call only for timpani. Why should all these instruments be permitted to take part in the band versions? It

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makes for a sort of parody of the band arrangement. Why must all these instruments be playing all the time and in every type of music? These practises contribute to the distrust that so many real music lovers have for the band. Here again the conductor is at fault; there should be reverence for the music of the masters.

### Conductor's Responsibility

In the final analysis, it is the conductor who is being judged all the time, whether it be a concert or a contest. The conductor is responsible for the performance of those under him. If the band is good, he gets the credit. If it is bad, he should get the blame. If the program is worthwhile, it reflects upon his good taste and judgment.

I have devoted forty years of my life to the improvement of bands and band music. I have done everything in my power to induce composers to write for this medium. At the very outset of my band career, I set a high standard which I have tried to maintain. My ambition has been to have the band recognized as a worth-while medium for the expression of music; not inferior to the orchestra but on a par with it. I hope that the suggestions I have offered will bear some worth-while fruit. Despite the fact that bands have existed for a long time, they are still in their infancy insofar as their possibilities are concerned and they have a great and brilliant future ahead of them. This is especially true if those responsible for their promotion will take their music a little more seriously and pay more attention to the small details which are essential to the success of the whole.

### BOHEMIANS' CONCERT

On November 21, The Bohemians of New York presented a special program at its monthly meeting, in memory of the late Georges Barrère, long a powerful force in the activities of the organization. Dr. Walter Damrosch offered a special tribute to Mr. Barrère and several eminent musicians, including Carlos Salzedo, Horace Britt, Arthur Lora, and Carl Deis, took part in the program.

MUSIC PUBLISHERS JOURNAL



## ROBBINS

(Continued from page 36)

a growing student interest in "live" music, educators have begun programming modern American compositions and have also begun to appear as guest conductors.

Out of this interchange and association only good can come. Modern American composers have much to gain from direct contact with educators and with their students, particularly since the latter form their most loyal audience and have been instrumental in bringing their works into the schools. Educators have much to give to and perhaps something to take from modern American composers. Their cultural and musical background will prove important to the composers, as composer sensitivity to popular appeal may prove of value to them.

## SWITZER

(Continued from page 29)

endorsement to Mr. Whitney's article, looking at the problem as he does, from the viewpoint of one who has had extended experience in both choir loft and classroom.

The churches of this country have available a vast number of young people who are well trained in choral music and who are more than anxious to sing. A substantial part of their school choral repertory consists of religious music, hence they are already well acquainted with the kind of music that they would sing in church and are able to interpret it well. If church congregations and their officers are willing to take these young people into their choirs in a whole-hearted, unselfish manner and provide them with good musical direction, they can quickly have thousands of choirs of the type that will make music the significant and important factor that it should be in worship.

## SIMON

(Continued from page 15)

Yes, I did everything possible within the limited budget at my disposal and by playing the best in band music. But there needs to be more than that—something beyond the scope of the bandmaster himself.

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And this calls for the genius of radio production that has lent itself to most forms of entertainment, but never, in my opinion, to the cause of bands and band music.

I am convinced that no real effort has been made in the history of radio to exploit intelligently and colorfully the possibilities of the band. Aside from the music itself (many of the big shows in radio spend as much for arranging as would be budgeted to pay the personnel of a fine band), the few professional bands that have been heard on the networks, and my own band was no exception, have been presented in a strictly unimaginative, stereotyped manner; for example, *the next number by the band will be . . . ; the band will now play Sousa's stirring march . . . ; or conductor So-and-So will now direct the band in the overture.*

Now just analyze this approach and then show me a radio program in the higher listener audience brackets characterized by such dull interludes, so little imagination and originality.

You might say, "Well the music doesn't change." This is partly true, but have you ever seen a diamond before and after it has been worked into a beautiful setting?

Just what do I propose? I should like to see bands presented in a showman-like manner, for, up to the present, bands as commercial features have been only reasonably successful within the limits of their presentation technique. I should like to see band programs fitted into interesting program structures rather than being merely broadcast—program structures that will intensely exploit the well-recognized appeal of band music itself; programs that will really compete for more general interest. They should be friendly, down-to-earth programs packed full of good will and impression building.

How could this be done? Well, this is a job for the genius of radio production, and we in America lead the world in this type of talent. I could present ideas, as could many of my colleagues of the band fraternity, but these ideas would have to be worked out and crystallized. It would require assembling a group of program features which would

lend themselves singularly to presentation in connection with a band. And there are many of them, in my opinion.

This is a particularly favorable time to establish band programs on the air; band music lends itself admirably to the tremendous current surge of patriotism. There is nothing more American than the spine-tingling strains of a Sousa march, and the band music of our Allies is also food for thought.

My manager and I have talked to many advertisers, agencies, and representatives of the networks, and they all concede that there is a place for commercial band programs on the air. They also concede that band music has always been a popular type of American music, yet nothing has been done about it.

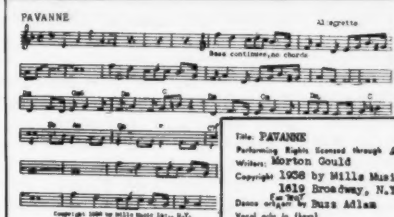
The advertising agencies, the networks, and radio technicians in general have done wonderful things. They have produced shows and features with a success that many would have regarded as impossible. They have even taken obscure personalities, unknown acts, nameless orchestras, and in some cases absolute failures in other fields and built them into sensationally successful radio shows.

It is to be hoped that some such genius will accept the challenge of band music and its followers and do the same thing for some of our fine bands. Millions of grateful Americans would then no longer have to wonder why there are no bands on the networks.

## DUKE

(Continued from page 25)

pianist" than the career of a Rachmaninoff or a Scriabine. When a boy in Russia, studying music under Rheinhold Gliere at the Kiev Conservatory, I shared with fellow students their enthusiasm for the recitals given by these two men. The personal magnetism of the gaunt, austere Rachmaninoff and the somewhat feline Scriabine as well as their magnificent keyboard virtuosity lent to their music—by virtue of their performance of it—a strange glow that completely mesmerized the listener. To "play like Rachmaninoff" and "to compose like Scriabine" was the ambition of every student. Careful study of their music, avidly purchased on the morrow of a recital (another significant advantage for the performing composer), often brought disappointment and a realization that at least part of the spell was woven by the com-



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poser's interpretation of his own music—not the music itself.

Contrary to the fancy theories expounded from time to time by the self-styled "purists," music—to the paying public at least—is primarily entertainment. Every concert-goer, however strenuously he may deny it, attends a concert largely because of the "personal" attraction it offers, whether it be a favorite conductor or a much-lauded soloist. Little wonder then that the retiring composer's absence from the concert hall (you hardly notice the stage frightened fellow who is allowed to take a few timid and poorly-timed bows in the event of sufficient applause) tends to increase the audience's apathy and unwillingness to become excited about the works of someone whom they cannot see and (perhaps for the better) cannot hear.

To stress further the social "non-acceptance" of the composer—and at the risk of being called a monarchist—I suspect that the gradual disappearance of kings, princes, archdukes, and other assorted large and small fry has played havoc with the composer's productivity. Consider Hasse with 100 operas or Haydn with his 104 symphonies! And yet we marvel at the still-living Miaskovsky for having completed (at the moment of writing) his *twenty-sixth* symphony! Was music easier to write in the earlier days? Hardly, because in our lawless times *anything goes*, musically speaking, whereas our composing great-grandfathers had to stick to rigid rules. No, the composers wrote more because they were *employed* to write—and they wrote fast and well for fear of losing their jobs. In 1944 most composers stand a good chance of losing the "daily bread" jobs which they hold should they indulge in the folly of composing too much, since those jobs have little or no bearing on the profitless business of writing music. We may well despise the archbishop of Salzburg for his ill treatment of Mozart or the Viennese aristocrats who were sued by Beethoven, but they had one thing in their favor for which posterity

will never cease to be grateful. Those boorish fops and licentious wastrels demanded music—and they received musical gems in return for their florins.

We now see that the composer, having shed his former glamor, has also lost a most useful asset—a wealthy patron. The archdukes have been succeeded by untitled millionaires of perhaps poorer plumage but even fatter bank accounts. If they invest in music at all that investment usually takes the shape of a box at the Met, a subscription to the Philharmonic, or a well-stocked "classical" record library. What does our millionaire do for the composer? I doubt that he even suspects his existence. At big "musical" parties in the 1930's one caught glimpses of celebrated conductors, pianists, violinists, or opera singers, but hardly ever the unpublicized features of a composer. To strengthen the theory expounded earlier in this article, the one composer who was lionized in prewar days was George Gershwin, an American, a composer, and a virtuoso all in one—but first and last, insofar as his hosts were concerned, a peerless entertainer. Stravinsky, Prokofieff, and the late Karol Szymanowski had their engagement books pretty well filled, but in today's rich ménage the composer occupies about the same place in relation to the music as the plumber does in relation to the sumptuous bathroom. Useful, perhaps, but unseen. Also, but in contrast with the plumber, unpaid.

In the first of this series of articles I related some of my personal experiences on arrival in the United States and my disappointment at the lowly status of the local composer. In the words of the ob-servant Mr. Fendler, "The European composer didn't fare much better financially, and sometimes not so well, but there was fresh musical air to breathe and the ever-present sense of self-respect which is conspicuously absent here." The composer was much sought after in Paris. For example, the old Princess de Polignac (now dead) commissioned large musical works for her

soirees. Marquise Yvonne de Casa Fuerte did much in ten busy years for new music's "social" acceptance with her "Serenade" concerts. Marie Laure de Noailles, the Count de Beaumont, and Missia Sert lent such generous support not only to Diaghilev but also to his musicians. Americans could counter by citing Mrs. Elizabeth Sprague Coolidge, Mrs. Claire Reis, and perhaps Mrs. Robert Woods Bliss (whose "Dumbarton Oaks" estate is now of global importance but not because of Stravinsky's "Dumbarton Oaks Concerto," which she commissioned). However, these are rare exceptions.

#### "High-Low Concerts"

My motto being "Never let sleeping dogs lie," particularly when they have money, I once attempted to wake them for musical purposes. This was some six years ago, and the effort took the shape of two "High-Low Concerts," so named because the "highbrow" music alternated with the "lowbrow" kind on the programs. They were contemptuously rechristened "new-low" concerts by Muriel Draper. The purpose of these concerts—given on the St. Regis Roof—was not only to make new music palatable to the moneyed fashionables but also to turn it into a social "must," something without which no correct household could be complete. The scheme seemed ingenious. We had the "right" committee, the "right" address, and even the "right" lowbrows—Duke Ellington and Maxine Sullivan. Our aim was to persuade patrons to commission musical portraits of themselves (Mr. André Kostelanetz had a somewhat similar plan except that *he* commissioned other people's portraits) at the flat rate of \$100 per head. To give a sample of this musical portrait painting, I asked three composers, S. L. M. Barlow, Henry Brant, and Elliott Carter, to do the portraits of Prince Serge Obolensky, Harpo Marx, and Muriel Draper. The first two took the tribute in good grace, but

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Miss Draper wrote me a scathing letter of denunciation, including the "new-low" barb but omitting any contribution to the Composers' Fund. Nevertheless, after four months of hard labor, I sold enough subscriptions to enable us to wind up "in the black" and send Mrs. Claire Reis a check for \$70 toward her composers' charity. The concerts had a small "succès de scandale." The outcome was even more scandalous. Not a soul volunteered to sit for a portrait.

Our immediate need is for someone to do a corking public relations job on the modern composer. Having become increasingly self-effacing, he is hardly "good copy." Even so, it can be done. The Sibelius and Shostakovich booms show that with proper hammering away you can put over a composer as effectively as any other article. Mr. Roy Harris, with his real flair for publicity, and Mr. Leonard Bernstein, who is that *rara avis* we would all like to be but aren't—composer, conductor, and pianist—have indicated how it can be accomplished. But where are the Carl Van Vechten or the Paul Rosenfelds of yesteryear? Van Vechten wrote beautifully and impassioned about new music. His standing as a novelist and the distinction of his style made him an arbiter to conjure with. He was a champion of Gershwin, among others, and did much to silence the unbelievers whose cry was "What's good enough for Broadway isn't good enough for Carnegie Hall." (In some quarters it was the other way around. Many of Gershwin's "friends" claimed that his preoccupation with "classical" music ruined his flair for popular melody.) Rosenfeld did much to debunk the Stravinsky regime and the general slackening of musical standards in the twenties. He had a most unorthodox taste in music, was forever on the lookout for the great American Musician and, while looking, espoused the cause of such "radicals" as Ornstein, Varèse, Ruggles, and Rudyhar. These men, enormously active twenty odd years ago, are very seldom

heard from now, although Varèse has had fairly recent performances by Stokowski, Nicholas Slonimsky, and others. If I have bracketed them together it is only because theirs was an aggressively clangorous, sharp, and strange music of the kind generally labeled "ultra-modern." It can be examined in back copies of *New Music*, that valid venture of Henry Cowell's, a fellow who wasn't lagging far behind with his "tone clusters." This band of men shared one characteristic: they were good at stirring the audience to shouts of approval, hisses, boos, and even more violent physical feats. Whatever the value of such music—and some of it, particularly Varèse's, was considerable—it made for ardent discussions and even fist fights, splendid fodder for headlines. Not so with the music of the present-day young Americans. Too many of them thrive on Stravinsky of the last period—a dangerous model. The general tone and texture of their music is extremely subdued and inoffensive to the listener's ear. I even know of a few "old timers" who are sighing for the shrieking dissonances of the days gone by!

#### Comments on Critics

Van Vechten has turned his talents to photography and rarely, if ever, attends a concert. Mr. Rosenfeld contributes occasional articles to *Modern Music* and sundry other magazines with limited circulation. The man whom I would like to see embrace the Composer's Cause and really go to town with it is that Boston Sage, Nicholas Slonimsky, who writes uncommonly well and knows much about men of music. His colorful past and his many exploits on behalf of new music make one wonder at the Olympian calm with which he views the present musical scene. Yet he was far from calm when conducting the clever if deafening "ionization" of Varèse's work for forty-two percussion instruments which included the spectacle of a "wild ass's jaw"

as the forty-second percussion weapon in Carnegie Chamber Music Hall—something which I will not soon forget.

Since taking pokes at critics is 'an unhealthy procedure for a composer who has not been overburdened to date with praise from the critics, I asked Mr. Paul Bowles, who is as good at appraising music as he is at writing it, to contribute a few words on the subject of contemporary music criticism. He states:

"In general, one can't complain too heartily these days about the lack of interest in new music shown by the critics of our large dailies. In some cases, it is true, the reader feels that the limited interest shown is partly simulated by the writer to meet a growing demand of the public for news of recent creative developments in music, particularly American music. But perhaps because of the fact that more younger men are filling critical posts of late, men whose preoccupation with contemporary music expression is only a natural state of affairs, the critical writing on this subject which appears today shows a good deal more perspicacity and sincere good will than that of a decade ago when music criticism was likely to consist of a recounting of Schumann's letter writing habits and Wagner's dietary peculiarities."

Even so, I doubt that the dismissal of a new work by terming it "undistinguished" or "uneven" or praising it with the old reliable "The composer has something to say and knows how to say it" (How is the reader to guess just what that "something" is?) will provoke in the reader the desire to hear the music and judge for himself. Nevertheless, it is encouraging to note such symptoms as the general critical accolade granted Martinu, and in the instance of individual works, the sympathetic and constructive appraisal of Lucas Foss's "The Prairie" and the Lopatnikoff violin concerto.

What of the performer? Is he heeding the general cry (general with the composers,

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but not with the public except perhaps in Boston where, Dr. Koussevitzky tells us, people are "disappointed" should there be no novelty on the program) and doing his bit? I should say that the conductors' attitude is in the main the same that it has been for some time. They do all right by first performances but avoid playing a new work if it has already been introduced by someone else.<sup>1</sup>

Instrumental and vocal recitalists, judging from their programs, are more willing to experiment. This is true mostly of comparative newcomers, performers of "promise" rather than noisy reputation. Such artists are not sufficiently solvent to pay the composer any performing fees. This he seldom expects, realizing that an artist of this sort is usually deep in the red after an unguaranteed recital. On the other hand, highly-paid artists who make many thousands of dollars each year do not share income from performances with the people who write the music that they play and sing. The usual attitude is one of "giving the composer a break" and providing him with "prestige." The bulk of such an artist's repertory consists of music old enough to be in public domain and costing nothing for performance fees. "Why pay for something which people don't want when you don't have to pay a cent for things they are clamoring for?" asks the shrewd manager, who by this uncompromising attitude has just earned the title of Composers' Enemy No. 1.

Not infrequently does it happen that the manager of an orchestra will cheerfully pay all kinds of money to a "name" soloist or guest conductor and at the same time fight like the devil to keep from parting with \$50 or even \$25 in performing fees to a composer. The latest diabolical ruse invented by such music guardians is that of arranging with soloists (before engaging them to appear with their organization) to pay them a flat fee with the proviso that should they play a work by a living composer it is up to the soloist to pay the performing rights. Who can blame the soloist, who too must eat, for preferring the Tchaikovsky concerto, which earns him both money and applause, to Smith-kovsky's, which leaves him with less of both?

Then there is the ballet manager who, for reasons of economy, will not allow the composer enough rehearsal time and then "pans" him to all and sundry for his inept orchestration. One such worthy cut the tuba out of his orchestra during a ballet season despite the pleas of the composer, who had written an important part for the instrument in his score. "Who ever heard of a tuba swelling the box office receipts?" queried the manager.

To return to the performers: for one reason or another some of our top concert hall stars have taken to commissioning concertos. In this respect violinists—of all people—lead the field. Heifetz paid William Walton for a concerto and not only

played it with enthusiasm but also recorded it. Elman did as handsomely by Martinu. Also, Guarneri won a sizable sum for his piece in this genre. Add Ruth Posselt with her unflagging zeal in fostering new works (Hindemith, Piston, Barber, and this writer among others), the indomitable Szegedi, who wouldn't dream of giving a conventional recital, and the Stravinsky-minded Dushkin and you will see why the supposedly arch-conservative violinist rates a bow from his composing brethren. Of the cellists, Gregor Piatigorsky commissioned recital pieces from Hindemith and Martinu and a concerto from this writer. He has already introduced concertos by Hindemith, Berezowsky, and Castelnuovo-Tedesco. Here's hoping that pianists will take the tip and avail themselves of new showpieces. Horowitz has begun to show interest in new Russian music lately.

The war has not affected the practising composer much. The older men continue

their struggle with some added handicaps—paper shortage, fewer orchestras, fewer pianos, higher rents, etc. Those of draft age are in luck when allowed to proceed in their chosen profession while in the Armed Forces (Barber, Blitzstein, Lehman Engel, Gail Kubik, etc.), but in many instances they are forced to give up music for the duration. It will be interesting to see whether the cessation of hostilities will bring peace to the composer too. Peace he must have in order to write more and better. Yet that peace is impossible without security and security is impossible without recognition. "Recognizing" one, two, or a dozen composers won't turn the trick. It is the *genius* composer that must be recognized.

The time is ripe for realization that no music making (and consequently no money making) is possible without the man "who writes it down on paper." Let's put him over. But, first, let's put him on his feet.

## School Bandsman's Decalogue

By CHARLES B. RICHTER

Department of Music, University of Iowa

**B**BETTER bands can be developed only by improving the musicianship and technical skill of the individual player. A band is like a machine in that each part must function perfectly. Attention to the fundamentals of musical performance cannot fail to advance the individual, the high school band, and, eventually, college and university bands. The following suggestions are designed to aid in the building of better bands:

1. *Tone* is the material of which music is made—it must be beautifully clear, resonant, smooth, and always under perfect control.

2. *Time* is the basis of any melodic or rhythmic pattern—it must be accurate down to the smallest detail. Time must be *understood* before it can be played correctly.

3. *Intonation* is essential to the success of any individual or group performance. With good instruments, in good playing condition, playing in tune can be achieved through careful listening and practice on sustained harmonic material.

4. *Accent* gives vitality to performance—short, elastic accents for rhythmic music; broad, singing accents for expression in melodic passages.

5. *Articulation* is the basis of clarity. Musical speech can never be

more than a jumble of sound unless detached notes, slurs, and similar forms are played *as indicated*, and distinctly.

6. *Breathing* must be correctly managed and adequate. Guard against breathing too frequently and against taking time (for breath) from essential notes of the melody or harmony. Learn to sustain phrases to their full value.

7. *Technic* is a matter of individual skill in the management of fingers, hands, arms, lips, tongue, and the breathing mechanism. No band can progress beyond the technical level of its weakest member.

8. *Practice* makes perfect. This old saw has been changed to suit the times, as follows: Regular, intelligent, conscientious, and sufficient practice makes perfect.

9. *Dependability* is the priceless ingredient of the school band. This means dependability in meeting appointments, caring for equipment, improving skills and musicianship.

10. *Discipline* will make a good band better and the lack of it will ruin any organization. The basis of good discipline is good manners. Quiet, orderly rehearsals will increase the benefits of band training and will earn the respect and support of school administrators and the community.

<sup>1</sup> When persons and organizations demand *first* performances, it is only fair that they should stand all expense in connection with the score and parts copying.

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